Department of Music
University of Alberta

In Recital

KATHERINE E. HUGET, piano

Sunday, September 25, 1988 at 3:00 p.m.

Sonata in C Major,
Op. 2, No. 3, Vol. II (1795). . . . . .Ludwig van Beethoven
(1770-1827)
- Allegro con brio
- Adagio
- Scherzo and Trio
- Allegro assai

Klavierstücke, Op. 118 (1892). . . . . Johannes Brahms
(1833-1897)
- Intermezzo in C Major
- Intermezzo in A Major
- Ballade in G Minor
- Romanze in F Major
- Intermezzo in E-flat Minor

Quejas ó la Maja el Ruiseñor (1911). . . . . .Enrique Granados
(The Maiden and the Nightingale) (1867-1916)

Fête Dieu à Séville (1906) . . . . . Isaac Albeniz
(From Iberia, Vol. I) (1860-1909)

Convocation Hall, Old Arts Building

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Department of Music
University of Alberta

Fordyce Pier, trumpet

with

Janet Scott-Hoyt, piano

and assisting artists

Marnie Giesbrecht, organ
William Dimmer, trumpet
Dawn Hage, trumpet
Dianne Persson, bassoon

Wednesday, 8:00 pm
September 28, 1988

Convocation Hall,
Old Arts Building

Program

Department of Music
University of Alberta

Program

Sonata for Trumpet, Bassoon and Basso Continuo (c.1650) — Prentzel

Andante
Andante arioso
Allegro

Dianne Persson, bassoon
Marnie Giesbrecht, organ

Fünf Kleine Stücke (1969) — Albert Reiter (1905-1970)

Ruhig
Rasch
Etwas Bewegt
Sehr Langsam
Lebhaft

Sonatina (1983) — Arthur Frackenpohl (b. 1924)

Slow March
Aria
Rondo

Legend — George Enescu (1881-1955)

Janet Scott-Hoyt, piano

INTERMISSION

Fanfare for St. Edmundsbury (1959) — Benjamin Britten (1913-1976)

Three Mosquitoes find they are reunited after a convention in Atlantic City, New Jersey (1968) — Elliot Borishansky

Bill Dimmer and Dawn Hage, trumpets

Three Duets

Fanfare (c1980) — Anthony Plog
Minuetto (c1958) — J. S. Cox
Espagnole (c1958) — Mel Broiles

Dawn Hage, trumpet

Sonata for Trumpet (1951) — George Antheil (1900-1959)

Allegretto
Dolce-espressivo
Scherzo-vivace
Allegretto

Janet Scott-Hoyt, piano

Fordyce Pier

Fordyce Pier has been Professor of Trumpet and Conductor of the Symphonic Wind Ensemble at the University of Alberta since 1973. He also serves as director of Performance Studies in the Department of Music.

Prior to coming to the University, Dr. Pier earned his living as a free-lance trumpeter in the Boston area, performing in the Boston Philharmonic, the Boston Pops, Boston Opera, chamber music and solo concerts, television and radio recordings and musical theatre. During this time he also taught part-time at Brown and Boston Universities.

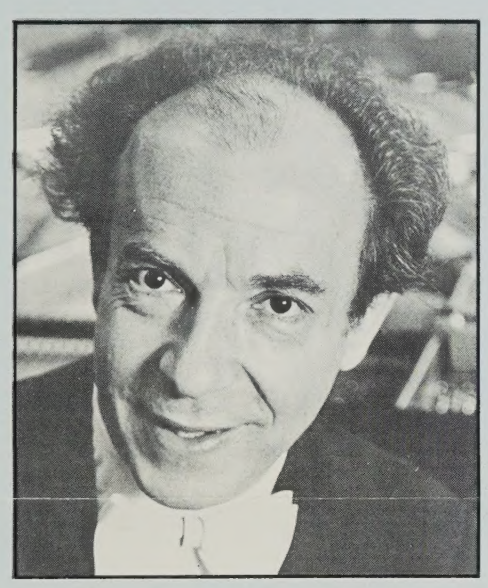
Dr. Pier, a native at Alberquerque, New Mexico, received his education from New Mexico, Yale and Boston Universities, studying trumpet with James Whitlow, Robert Nagel, Armando Ghitalla and Roger Voisin.

MEET THE MASTERS 88/89

Presented by Alberta College Conservatory of Music and University of Alberta Department of Music. For further information, please call Alberta College Conservatory of Music at 428-1851 or University of Alberta Department of Music at 432-3263. All tickets $5.00 (available at door).

HERMANN BAUMANN:
French Horn Masterclass
Thursday, November 10, 1988
9:30 - 11:30 a.m.
Buchanan Hall, Alberta College
Performance
Friday & Saturday
November 11, 12, 1988
8:00 p.m.
with Edmonton Symphony

ANGELA CHENG/ALVIN CHOW:
Piano Masterclass
Saturday, December 17, 1988
2:00 - 5:00 p.m.
Convocation Hall
University of Alberta
Performance
Sunday, December 18, 1988
8:00 p.m.
Buchanan Hall, Alberta College

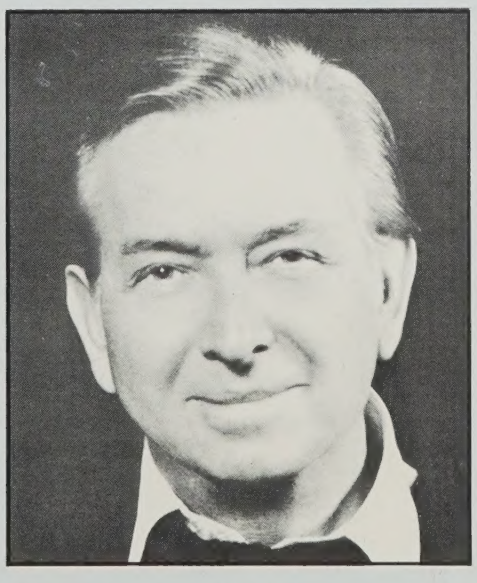


PAUL BADURA-SKODA:
Lecture/Recital
Friday, February 17, 1989, 8:00 p.m.
Buchanan Hall, Alberta College
Sponsored by
the Johann Strauss Foundation

CATHERINE VICKERS:
Concert
Friday, January 27, 1989
8:00 p.m.
Buchanan Hall, Alberta College
Piano Masterclass
Saturday, January 28, 1989
2:00 - 5:00 p.m.
Buchanan Hall, Alberta College

JEAN HARVEY:
Piano Masterclass
Friday, February 24, 1989
9:30 a.m. - 12:00 noon
Buchanan Hall, Alberta College
Strings Masterclass
Friday, February 24, 1989
2:00 - 4:30 p.m.
Convocation Hall
University of Alberta

THOMAS BRANDIS:
Concert
Friday, March 3, 1989
8:00 p.m.
Convocation Hall
University of Alberta
Chamber Music Masterclass
Saturday, March 4, 1989
10:00 a.m. - 1:00 p.m.
Fine Arts Bldg., 346
University of Alberta
Violin/Strings Masterclass
Saturday, March 4, 1989
3:00 - 6:00 p.m.
Buchanan Hall, Alberta College
Co-sponsored by the Consulate General of the Federal Republic of Germany



GRANT JOHANNESEN:
Piano Masterclass
Thursday, April 20, 1989
2:00 - 4:00 p.m.
Buchanan Hall, Alberta College
Performance
Friday & Saturday
April 21, 22, 1989
8:00 p.m.
with Edmonton Symphony

NORBERT KRAFT:
Guitar Masterclass
Friday, April 14, 1989
1:00 - 4:00 p.m.
Convocation Hall
University of Alberta
Concert
Thursday, April 13, 1989
8:00 p.m.
with Edmonton Symphony

Convocation Hall Memorial Organ

Tenth Anniversary Recital Series

Department of Music
University of Alberta

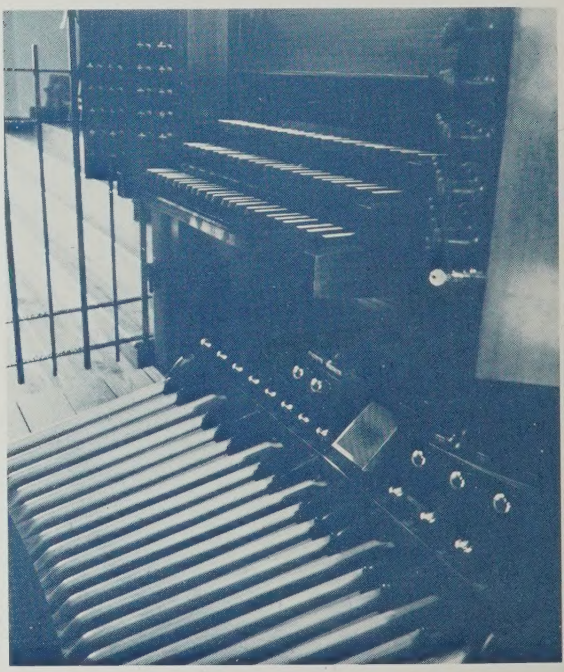
The Memorial Organ

The original Convocation Hall Memorial Organ, dedicated to the men and women who served Canada in World War I, was built by Casavant Frères Ltd. in 1919. On November 11, 1947, a special commemorative service was held honouring those who lost their lives during World War II.

In 1978 the original organ was removed and a new instrument was installed in Convocation Hall by Casavant Frères Ltd. The original has since been restored and is now installed in a church in Clearwater, B.C.

The new organ, a 3 manual, 36 stop, tracker action instrument, was officially dedicated during October of 1978 in a series of recitals showcasing the instrument with performances by Gerhard Krapf, Arno Schoenstedt, and a concert featuring the organ in ensemble.

Today, 10 years later, the organ provides many students with excellent training and has been the instrument of choice for many professional touring organists. Such performers as Guy Bovet, Delbert Disselhorst, Bernard Lagacé, Karl Hochreiter, Peter Planyavsky, among others, have given exciting recitals utilizing the Memorial Organ in Convocation Hall.



Organ photos by L. Asselstine

Convocation Hall Memorial Organ Series

Program I
Saturday, October 15, 1988
8 p.m.

Jeremy Spurgeon

Born in London, England, Jeremy Spurgeon studied organ with Gillian Weir and Eric Chadwick at the Royal Northern College of Music in Manchester, and with Lionel Rogg at the Geneva Conservatoire where he won the Première Prix de la Classe de Virtuosité.

In 1980 he was appointed organist and Choirmaster of Edmonton's All Saints' Cathedral where he has since appeared with many local artists and ensembles including the Edmonton Symphony Orchestra, the Richard Eaton Singers, Pro Coro Canada and Edmonton Opera. Jeremy Spurgeon has performed internationally as organist and piano accompanist in Canada, Britain, Italy, France and Switzerland.

Mr. Spurgeon's programme for this inaugural recital of the series will include works by Bach and Mendelssohn, among others.

Program II
Saturday, November 5, 1988
8 p.m.

Bruce Wheatcroft

A graduate of the University of Calgary (B.Mus.) and the University of Alberta (M.Mus.), he also holds an ARCCO diploma from the Royal Canadian College of Organists and is pursuing doctoral studies.

The Organist and Choirmaster at Robertson-Wesley United Church in Edmonton from 1975 to 1988, Mr. Wheatcroft has conducted the choirs and lectured at the University of Alberta and Camrose Lutheran College. He is the keyboard player for the Alberta Baroque Ensemble, and has performed with the Calgary Philharmonic Orchestra, Edmonton Symphony Orchestra, Musici Allegri and the Edmonton Chamber Players. An international performer, Mr. Wheatcroft tours extensively throughout Europe and, in 1986, was appointed official organist to an International Symposium in Japan.

Mr. Wheatcroft's programme will include works by Alain, Gigout, Reger, Bach, Clerambault among others.

Program III
Saturday, January 14, 1989
8 p.m.

Marnie Giesbrecht

Dr. Giesbrecht, Professor of Organ in the Department of Music, is a versatile musician whose accomplishments include degrees in both piano and organ. She has an excellent reputation as a chamber musician, pianist and organist and has played several world premiers and concertos with orchestra. Dr. Giesbrecht received a Diploma from the Mozarteum in Salzburg, Austria where she had the opportunity to perform Beethoven's 4th piano concerto with the Mozarteum Orchestra.

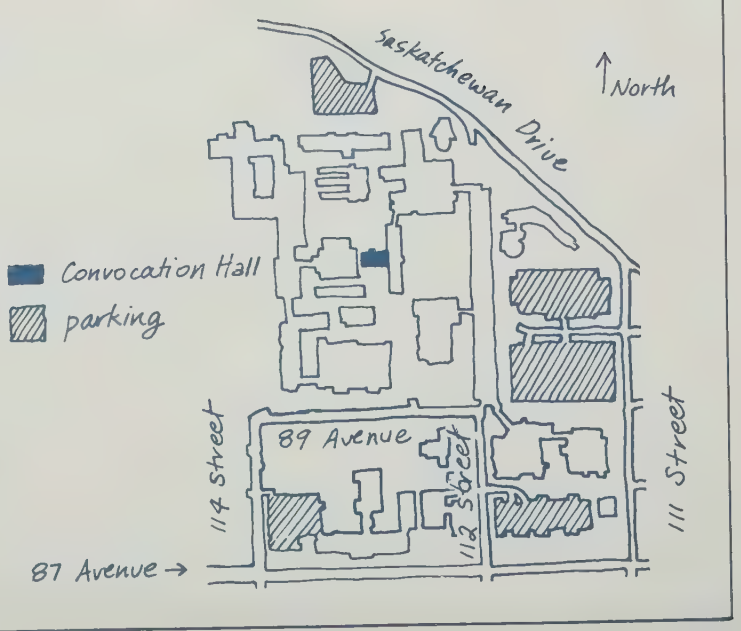
A graduate of the University of Alberta (B.Mus., D.Mus.), the Eastman School of Music in New York (M.Mus.), Dr. Giesbrecht has served as an examiner for the Western Board of Music and the Royal Canadian College of Organists and as the Music Director for First Presbyterian and Third Christian Reformed Churches in Edmonton.

Dr. Giesbrecht's programme for this final concert of the series will include works by Bach, Dupré, and Gerhard Krapf.

University of Alberta
Edmonton T6G 2C9

Department of Music
Faculty of Arts
3-82 Fine Arts Building

Tickets: Department of Music, 3-82 Fine Arts Bldg. 432-3263
$5.00/Adults and $3.00/Students & Seniors



Convocation Hall
Memorial Organ

Tenth Anniversary
Recital Series

with organist

Jeremy Spurgeon

Saturday, 8:00 p.m.

October 15, 1988

Convocation Hall
Old Arts Building

Program

Department of Music
University of Alberta

Programme

Fantasia in G BWV 572 — Johann Sebastian Bach (1685-1750)

From the Eighteen Leipzig Chorales: — J.S. Bach
Schmücke dich, o meine Seele BWV 654
(Deck thyself, my soul, with gladness)

Prelude and Fugue in F BuxWV 145 — Dietrich Buxtehude (c1637-1707)

Preludio al Vespro di Monteverdi — Michael Tippett (b.1905)

"Noel Canadien" — John Mitchell (b.1947)
Suite on the Huron Carol (Jesous Ahatonhia) (1988)

1. Plein Jeu
2. Récit de Nazard
3. Trio
4. Tierce en Taille
5. Noel sur les Grands Jeux

INTERMISSION

Sonata no. 4 in B flat (1844) — Felix Mendelssohn (1809-1847)

1. Allegro con brio
2. Andante religioso
3. Allegretto
4. Allegro maestoso e vivace

Passacaglia and fugue in C minor BWV 582 — J.S. Bach

Jeremy Spurgeon

Born in London, England, Jeremy Spurgeon studied organ with Gillian Weir and Eric Chadwick at the Royal Northern College of Music in Manchester, and with Lionel Rogg at the Geneva Conservatoire where he won the Premièr Prix de la Classe de Virtuosité.

In 1980 he was appointed organist and Choirmaster of Edmonton's All Saints' Cathedral where he has sincee appeared with many local artists and ensembles including the Edmonton Symphony Orchestra, The Richard Eaton Singers, Pro Coro Canada and The Edmonton Opera. Jeremy Spurgeon has performed internationally as organist and piano accompanist in Canada, Britain, Italy, France and Switzerland.

The second recital of the Convocation Hall Memorial Organ Tenth Anniversary Series will take place on Saturday, November 5th at 8:00 p.m.. Guest organist Bruce Wheatcroft will present works by Alain, Gigout, Reger, Bach, Clerambault among others.

Tickets for this concert are available from the Department of Music, 3-82 Fine Arts Building, 432-3263.

Leslie Robertson, violist

Winner of the 1988 Eckhardt-Gramatté National Competition for the performance of Canadian Music.

accompanied by

Gail Niwa, piano

Monday, 12:00 p.m.

October 17, 1988

Convocation Hall
Old Arts Building

Program

Department of Music
University of Alberta

Programme

Sonata Rhapsody for Viola and Piano (1962)	Jean Coulthard (b.1908)
Variations Opus 11 (1967)	Jacques Hétu (b.1938)
Sonata for Viola and Piano Opus 11, No. 4 (1922)	Paul Hindemith (1895-1963)

Program Notes

Sonata Rhapsody for Viola and Piano — Jean Coulthard

This piece was the "required repertoire", Viola, for the 1988 E-Gré Competition. The composer has written this note: "The title explains the improvisatory and indeed virtuoso style of the piece - a veritable tour de force. The dramatic 'Allegro con Forza' demonstrates the chamber qualities of the instrument though relieved, of course, by lyric passages. 'Interlude in May' is much gentler - written one perfectly beautiful early summer (in appreciation of my garden). 'Allegro con Brio' the final movement rounds out the work with a wild rhapsodic finish."

Variations, Op. 11 for Solo Viola — Jacques Hétu

This piece was the "required repertoire" for the 1977 E-Gré Competition. At that time the composer supplied the following analytical note: "The work consists of a theme and five variations. The theme, marked 'sostenuto', itself very ornate, take the form of an ascending and descending melodic curve. The first two variations preserve the underlying spirit of the theme, while contrasting the upper and lower registers of the solo instrument. The third variation, somewhat more elaborate, takes the form of a 'Scherzo' -in fact there are two variations in one - trills and tremolos in the 'scherzo' and repeated notes in the 'trio' section. The fourth variation, very calm, treats the theme polyphonically; the last variation, an 'accelerando e crescendo', leads to an abridged and final statement of the theme.

Sonata for Viola and Piano Opus 11 No. 4 — Paul Hindemith

This highly ingratiating work consists of a fantasy followed by a theme with seven variations, which are divided so as to give the sonata three movements. Despite the constant relentless modulations, the feeling is distinctly tonal and the progressions occasionally suggest modal influences.

Leslie Robertson

Violist Leslie Robertson, a native of Edmonton began her musical studies at the age of 3½ years and following high school graduation, she took up the viola. From Mount Royal College in Calgary, she went on to study with Gerald Stanick at the University of British Columbia. Ms. Robertson is a recent graduate of the Curtis Institute where she worked under Michael Tree and Karen Tuttle and is currently studying at the Juilliard School as a scholarship student in the Master of Music degree program.

Ms. Robertson has participated in many competitions and festivals. As soloist, she has appeared with the Curtis Symphony Orchestra, The University of British Columbia Symphony, the Johannesen International Festival Orchestra, and the Calgary Philharmonic Ensemble. Maintaining a special interest in chamber music, Ms. Robertson is actively pursuing a career in this field.

Gail Niwa

American pianist, Gail Niwa, winner of the 1987 Washington International Competition for Pianists, made her orchestra debut with the Chicago Symphony Orchestra at the age of 8. She has since performed with several symphony orchestras and given solo recitals in numerous major centres in the United States.

A native of Chicago, Ms. Niwa was a student of Eloise Niwa before being accepted on scholarship to the Juilliard School in 1977. She received her Master of Music degree from the Juilliard School in 1982 as a student of Adele Marcus. Her recent achievements include winning prizes in several international competitions. During the summer of 1988, Ms. Niwa performed as soloist with the Banff Festival Chamber Orchestra while participating in the Summer Residency Program at The Banff Centre and she is currently active as soloist and chamber musician in the New York area.

Chicago Saxophone Quartet

Wayne Richards, *soprano saxophone*
Paul Bro, *alto saxophone*
Roger Birkeland, *tenor saxophone*
James Kasprzyk, *baritone saxophone*

Thursday, 4:00 p.m.

October 20, 1988

Convocation Hall
Old Arts Building

Program

Department of Music
University of Alberta

This appearance of the Chicago Saxophone Quartet is sponsored in part by Chicago Artists Abroad, Edmonton Public Schools, Alberta College, Saint John's Music, and the University of Alberta.

Programme

Three Pieces — Domenico Scarlatti (1685-1757)

1. Presto, quanto sia possibile — arr. by Fred Hemke
2. Andante e cantabile — arr. by Paul Bro
3. Allegro assai

Quartet for Saxophones (1984) — Seymour Barab (b.1921)

1. Allegro moderato,with Mozartean elegance
2. Andante maestoso
3. Presto

Introduction et variations sur un theme populaire — Gabriel Pierne (1863-1937)

INTERMISSION

Sevilla — Isaac Albeniz (1860-1909) arr. by Marcel Mule

Evolution V for Alto Saxophone and Saxophone Quartet (1976) — Marilyn Shrude (b. 1946)

1. Freely; quasi-improvisatory
2. Very Sustained
3. Molto Expressivo

William H. Street, alto saxophone soloist

Prelude 2 — George Gershwin (1898-1937) arr. by Gerry Cappucio

Grave et Presto — Jean Rivier (b.1896)

Chicago Saxophone Quartet

Formed in 1968, the Chicago Saxophone Quartet is a dynamic and virtuosic ensemble that has achieved a distinguished reputation for excellence in music performance. Over the past twenty years, members of the Quartet have played for enthusiastic audiences in Europe, North America and Southeast Asia.

Throughout its history, the Chicago Saxophone Quartet has undertaken a diverse array of performance opportunities. In addition to the ensemble's many concerts and residencies at universities and art centres throughout the Chicago area, members of the Quartet have appeared with several orchestras, including the Chicago Symphony Orchestra, the Lyric Opera of Chicago, and the Grand Park Orchestra. Moreover, the Quartet has been featured on the Dame Myra Hess Memorial Concert Series, the nationally-syndicated radio station WFMT, and the Chicago TV station WTTW, and has recorded for both Coronet and Brewster Records.

The Chicago Saxophone Quartet brings a powerful, yet elegant, artistry to the chamber music experience. Committed to presenting the finest in contemporary music, the Quartet has premiered several pieces written expressly for the group and has performed many pieces already regarded as 20th-Century masterworks. The ensemble's innovative and stimulating programs, which appeal to a wide range of musical interests, also feature works ranging from Renaissance to Ragtime.

The ensemble comprises Wayne Richards, soprano saxophonist; Paul Bro, alto saxophonist; Roger Birkeland, tenor saxophonist; and James Kasprzyk, baritone saxophonist and founder of the Quartet.

Concerts and Events

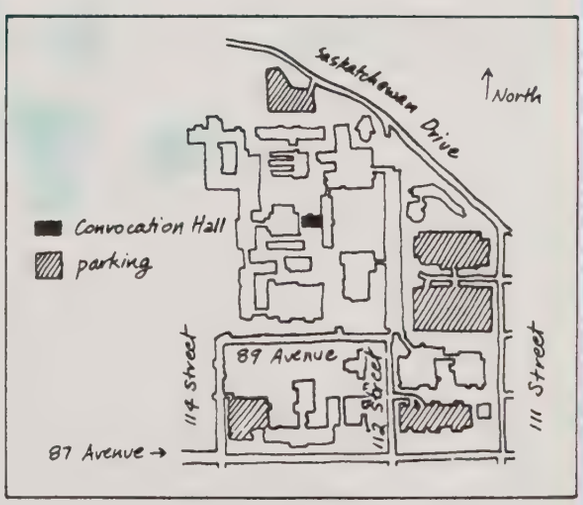
University of Alberta
Edmonton, Canada T6G 2C9

Department of Music
Faculty of Arts
3-82 Fine Arts Building

All events, unless otherwise noted, take place in Convocation Hall, Arts Building on the University campus.

* Denotes an admission charge of $5.00 for Adults and $3.00 for Students and Seniors. Advance tickets are available from the Department of Music general office, 3-82 Fine Arts Building, 432-3263, or you may purchase them at the door just prior to the performance, seating permitting.

Please note: All concerts and events are subject to change without advance notice. Please call our office during office hours to confirm or call after hours when a recorded message will inform you of any changes made in our schedule.



Please note: *Circumstances preclude the appearance on the ENCOUNTERS series of many of our valued friends and colleagues. The series has been replanned to consist solely of performances by full-time faculty members of the Department of Music. We trust that you will enjoy our new programs.*

Concert and Events Schedule to December 31st, 1988

Mon., October 24 8 p.m.	VISITING ARTIST LECTURE/RECITAL with organist Lynne Davis *This event is presented in conjunction with Sundays at 3.*
*Fri., November 4 8 pm	NICHOLAS ARTHUR KILBURN MEMORIAL CONCERT featuring Maureen Forrester *(Tickets are sold out for this concert)*
*Sat., November 5 8 pm	CONVOCATION HALL MEMORIAL ORGAN SERIES with organist Bruce Wheatcroft. *This recital is presented in memory of, and in gratitude for, the life of Hugh Bancroft.*
*Tue., November 8 8 pm	ACADEMY STRINGS and CHAMBER WINDS CONCERT Norman Nelson, Malcolm Forsyth, conductors
Wed., November 9 8 pm	VISITING ARTISTS - Duo-pianists Marina Stolyar and Janet Scott Hoyt
Sun., November 13 3 pm	FACULTY RECITAL Harold Wiens, baritone, Diana Wiens, piano
*Sun., November 20 8 pm	ENCOUNTERS II CONCERT Works by Barber and Ratcliffe, among others.
Wed., November 23 8 pm	U OF A COMPOSERS' CONCERT *Presented in honour of Canada Music Week.*
*Fri., November 25 8 pm	COLLEGIUM MUSICUM CONCERT Marnie Giesbrecht, director
Sun., November 27 3 pm	ALTA NOVA PIANO TRIO RECITAL - Helmut Brauss, piano, Norman Nelson, violin, Tanya Prochazka, cello.
*Sun., November 27 8 pm	CONCERT CHOIR CONCERT Bruce Wheatcroft, director
*Tue., November 29 8 pm	SYMPHONIC WIND ENSEMBLE CONCERT Fordyce Pier, director
*Wed., November 30 8 pm	STAGE BAND CONCERT Neil Corlett, director
*Fri., December 2 8 pm	MADRIGAL SINGERS CONCERT Robert DeFrece, director
*Sun., December 4 3 pm	CONCERT BAND CONCERT William H. Street, director
Sun., December 4 8 pm	FACULTY RECITAL with Tanya Prochazka, cello, Tatiana Warszinski, violin, Marina Stolyar, piano.
*Tue., December 6 8 pm	CHAMBER ORCHESTRA CONCERT Norman Nelson, conductor
Sun., December 11 8 pm	CHAMBER MUSIC ENSEMBLES RECITAL *Program I*
Mon., December 12 8 pm	CHAMBER MUSIC ENSEMBLES RECITAL *Program II*

Convocation Hall
Memorial Organ

Tenth Anniversary
Recital Series

with organist

Bruce Wheatcroft

Saturday, at 8:00 p.m.

November 5, 1988

Convocation Hall
Arts Building
University of Alberta

Program

Department of Music
University of Alberta

This recital is presented in memory of, and in gratitude for, the life of Hugh Bancroft.

Programme

Two Pieces: — Jan Pieter Sweelinck (1562-1621)
- Echo Fantasia
- Variations on: Unter der Linden grüne

Prelude in C# minor BWV 849 — Johann Sebastian Bach (1685-1750)
- O Mensch, bewein dein Sünde gross BWV 622
- Capriccio on the Departure of his dearly beloved Brother (Ground Bass) BWV 992
- Herzliebster Jesu, was hast du verbrochen BWV 1093

Fugue in C# major BWV 849 — J. S. Bach

Legend — H. Hugh Bancroft (1904-1988)

Toccatina — Giovanni Lardelli (fl. 19th c.)

INTERVAL

Toccata and Fugue in D major/minor — Max Reger (1873-1916)
Op.59, Nos. 5 and 6

Suite du Premier Ton — Louis-Nicolas Clérambault (1676-1749)
- Grand plein Jeu
- Duo
- Basse et Dessus de Trompette
- Dialogue

Trois Pièces pour Grand Orgue — Jehan Alain (1911-1940)
- Variations on a Theme of Clement Jannequin
- Le jardin suspendu
- Litanie

Toccata in B minor — Eugène Gigout (1844-1925)

Bruce Wheatcroft

A graduate of the University of Calgary (B.Mus.) and the University of Alberta (M.Mus.), he also holds an ARCCO diploma from the Royal Canadian College of organists and is pursuing doctoral studies.

The Organist and Choirmaster at Robertson-Wesley United Church in Edmonton from 1975 to 1988, Mr. Wheatcroft has conducted the choirs and lectured at the University of Alberta and Camrose Lutheran College. He is the keyboard player for the Alberta Baroque Ensemble, and has performed with the Calgary Philharmonic Orchestra, Edmonton Symphony Orchestra, Musici Allegri and the Edmonton Chamber Players. An international performer, Mr. Wheatcroft tours extensively throughout Europe and, in 1986, was appointed official organist to an International Symposium in Japan.

The third and final recital of the Convocation Hall Memorial Organ Tenth Anniversary Series will take place on Saturday, January 14th, 1988 at 8:00 p.m.. Faculty organist Marnie Giesbrecht will present works by Bach, Dupré, and Gerhard Krapf.

Tickets for this concert are available from the Department of Music, 3-82 Fine Arts Building, 432-3263.

Duo - Pianists

Marina Stolyar

and

Janet Scott Hoyt

Wednesday,
November 9, 1988

at 8:00 p.m.

Convocation Hall,
Arts Building
University of Alberta

Program

Department of Music
University of Alberta

Programme

Sonata pour deux pianos (1953) — Francis Poulenc (1899-1963)

I Prologue
II Allegro molto
III Andante lyrico
IV Epilogue

Ma mére l'oye pour deux pianos (1908) — Maurice Ravel (1875-1937)

I Pavane dela belle au bois dormant
II Petit poucet
III Laideronnette, impératrice des pagodes
IV Les entretiens dela belle et de la béte
V Le jardin féerique

Concertino for two pianos, Op. 94 (1953) — Dmitri Shostakovich (1906-1975)

Intermission

Pictures from an Exhibition (1874) — Modest Mussorgsky (1839-1881)

Promenade
1. The Gnome
Promenade
2. The Old Castle
Promenade
3. Tuilleries
4. Bydlo (An ox-wagon)
Promenade
5. Ballet of the Unhatched Chickens
6. Samuel Goldenberg and Schmuyle
Promenade
7. The Market Place at Limoges
8. Sepulcrum Romanum Catacombs
9. Con mortuis in lingua mortua
10. Hut of the Baba-Yaga
11. The Great Gate of Kiev

Marina Stolyar

Marina Stolyar was born in Leningrad, Russia in the family of well-known musicians. Her mother, Luba Stolyar, was a violinist with the famous Leningrad Symphony Orchestra and her father, Vladimir Stolyar, was principal cellist of that same orchestra and Professor at the Leningrad Conservatory.

Marina began studying piano at the age of 3 years and graduated from the Leningrad Special School of Music, the Leningrad Music College and the Leningrad Conservatory with Honours and obtaining a Master of Music degree.

Since arriving in Edmonton in 1979, Marina has been working as an instructor both privately and at the Alberta College Music Conservatory. She has also achieved local recognition with her recitals as soloist and as a member of different duos, trios and quintets.

Janet Scott Hoyt

Janet Scott Hoyt completed the major portion of her studies at the University of Alberta, where she received her Master of Music degree in 1977. Other musical studies were done in Europe and in master classes at the Banff Centre of Music.

She is very active as a chamber music recitalist and accompanist, and is frequently heard on the CBC.

She has served on the faculty of the Department of Music at the University of Alberta and, since 1973, she has been a member of the music faculty at the Banff Centre Music School.

CANADA MUSIC WEEK

NOON HOUR CONCERT

MONDAY NOVEMBER 21 1988

Concertante (first movement) Talivaldis Kenins

Liane Gayler , flute
Sylvia Shaddick , piano

****

Clarinet Quartet John Weinzig

I. Moderate Tempo
II. Moderately Fast
III. Moderately Slow
IV. Fast & Rhythmically Precise

Wendy Crispin
Janis Lindberg
Karen Harasym
Jacquie Cumming

****

Four Miniatures for Bass Ralph De Coursey (b. 1927)

Paul Polushin, bass
Corey Hamm, piano

There will be another noon- hour concert of Canadian music on Wednesday, November 23 in room 1-29 of the Fine Arts Building

Organization: Violet Archer & Barbara McKinley
Programmes: Barbara McKinley

CANADA MUSIC WEEK
NOON-HOUR CONCERT
WEDNESDAY, NOVEMBER 23 1988

"Mailied" — R. Murray Schafer (b. 1933)
"Der Pflaumenbaum" (text by Bertolt Brecht)
(from Kinderlieder)

Darlene Schubert, soprano
Jane O'Dea, piano

****

"J'ai perdu mon amant"

Barbara McKinley, mezzo-soprano
Jane O'Dea , piano

****

Three Dialogues (1964) — Robert Fleming (1921-1976)

Christine Wilson, oboe
Brenda Bodnar, piano

****

A Circle of Tears — Ray Sealey (b. 1945)
Merrill Tanner, soprano — Text: Betsey Barker Price
Carl Lotsberg, guitar

Organization: Violet Archer & Barbara McKinley
Programmes: Barbara McKinley

University of Alberta
Department of Music

Concert Choir

Sunday, at 8:00 p.m.
November 27, 1988

Convocation Hall
Arts Building
University of Alberta

Christmas Program

A Ceremony of Carols
Benjamin Britten

Motet: *Alleluja!*
Freut euch, ihr Christen alle
Andreas Hammerschmidt

And a series of carols from the 15th to 20th century, including works by Rutter, Hadley and Goss.

Bruce Wheatcroft,
Director

Tickets: $5.00 Adults
$3.00 Students/Seniors

Available from:
The Department of Music,
3-82 Fine Arts Building
432-3263

This poster was produced with assistance from the University/Community Special Projects Fund.

THE UNIVERSITY OF ALBERTA
CONCERT CHOIR

Bruce Wheatcroft, Director
Milton Schlosser, piano
Marnie Giesbrecht, organ
Pamela Grobben, piano

Sunday, 27 November, 1988

8:00 p.m.

Convocation Hall,
Arts Building
University of Alberta

Program

Department of Music
University of Alberta

Programme

A Ceremony of Carols, Op. 28

Benjamin Britten
1913 - 1976

Procession (Cindy Werner, Soprano)
Wolcum Yole!
There is no Rose
That Yonge Child (Michelle Bozynski, Soprano)
Balulalow (Jennifer Minsos, Soprano)
As Dew in Aprille
This Little Babe
In Freezing Winter Night (Jennifer Minsos; Brian McMillan, Baritone
Spring Carol (Jane Perman, Soprano; Liz Cassidy, Soprano)
Deo Gracias

Audience Carol: Hark the Herald Angels Sing

F. Mendelssohn
arr. D. Willcocks

Interval

Audience Carol: O Come all Ye Faithful	Adeste Fideles arr. D. Willcocks
I Sing of a Maiden	Patrick Hadley 1899 - 1973
Motet: Alleluja! Freuet euch, ihr Christen alle	Andreas Hammerschmidt 1612 - 1675
Audience Carol: O Little Town of Bethlehem	English Traditional arr. R. Vaughn-Williams
O men from the Fields	Arnold Cooke b.1906
Past Three O'Clock	Traditional Carol Harmonized by Charles Wood
Candlelight Carol	John Rutter b. 1944
Audience Carol: See amid the winter's snow	John Goss arr. D. Willcocks
We wish you a merry Christmas	Traditional Carol arr. A. Warrell
Recessional: Hodie Christus natus est (Cindy Werner, Soprano)	Benjamin Britten

Concert Choir Membership 1988-89

Alto 1

Rhonda Breitkreuz
Helen Hong
Deziree Lafaut
Ping Ping Lee
Amanda Loch
Tracey Malinowski
Mini Mathew
Connie Ng
Shawna O'Neil
Gladys Odegard
Jacqueline Orr
Shauna Patrick
Marilea Pattison
Carolin Pinna
Sharl Rothwell
Rosemarie C. Siever
Beverly Speight
Cindy Thamer
Kara Thompson
Michelle Wells
Cheryl White
Jill Wright

Alto 2

Lillian Au
Patricia Briskie
Christine Dancey
Roswita Engel
Pamela Grobben
Shannon Holownia
Fiona McCormack
Ching Ching Mui
Susanna Chor Fong Ngan
Lori Price
Debi Spence
Tanya Sullivan
Carolyn Yohemas

Baritone

Jeff Bowen
Grant Clark
David Dzurko
John Fleming
Scott Godin
Michael Hensby
K. Todd Hirsch
Patrick Kalita
Joseph C. Lai
Kevin Lantz
Murray Schellenberg
Paul Wharton

Bass

Peter Boberg
Marco Burak
Alastair Hunter
Mark Israel
Greg MacDougall
David McDonald
Mike Emil Mestinsek
Derek Persson

Soprano 1

Elizabeth Cassidy
Heather Challoner
Lise Grattan
Karen Hayman
Anne Marie Hoover
Fan Yan (Doris) Kung
Pauline Lim
Jennifer Minsos
Margaret O'Dwyer
Judy-Lynn Sawchuk
Christine Schultz
Joanna Stasiak
Mella Sung
Elain Wong
Kitty Wu
Dana Zemrau

Soprano 2

Kim Aippersbach
Michelle Bozynski
Leslie Brennels
Mary Ann Cunningham
Christina Lan
Lily Lee
Mei Sze Liu
Alison Looi
Tracey Maksymetz
C. Jane Perman
Sharon Reisdorf
Melissa Screaton
Tracey Semeniuk
Stacy Silvester
Lynda L. Stewart
Erin Welsenburger
Cindy Werner
Cheryl Williams

Tenor 1

Bob Fenske
Duncan Morrison
Graeme Peppink
Bob Fenske
Duncan Morrison
Graeme Peppink
John Tessier

Tenor 2

Anthony Bernhardt
Todd Bishop
George Irwin
Brian McMillan
(Shaji) Phil Palamattam
Don Slater

The debut recital of the

ALTA NOVA PIANO TRIO

Sunday, November 27, 1988

3:00 p.m.

Convocation Hall,
Arts Building
University of Alberta

Faculty Recital

Department of Music
University of Alberta

Programme

Trio for Piano, Violin and Violoncello in E-Flat Major (1796) (HOB. XV:30)
Joseph Haydn (1732-1809)

Allegro moderato
Andante con moto
Presto

Trio for Piano, Violin and Violoncello, Op. 97 in D-Major (1811) (The "Archduke Trio")
Ludwig van Beethoven (1770-1827)

Allegro moderato
SCHERZO - Allegro
Andante cantabile
Allegro moderato - Presto

Intermission

Trio for Piano, Violin, and Violoncello, Op.15 in G-minor
Bedřich Smetana (1824-1884)

Moderato assai
Allegro, ma non agitato
FINALE - Presto

Plan to attend the next concert of the *Alta Nova Piano Trio* which will take place on March 19, 1989.

TANYA PROCHAZKA ('CELLO)

A native of Melbourne, Australia, Tanya Prochazka already at an early age won the Australian Broadcasting Corporation's National Competition and subsequently appeared as soloist with the Melbourne and Sidney Symphony Orchestras. After further studies in France she graduated with a degree in music from the Paris Conservatoire and moved to Vienna in 1974. She subsequently performed as a member of various chamber music groups throughout Europe and the Middle East, including appearances at Radio Programs in Austria, Switzerland, Germany, France and Holland. In 1978 she moved to London, England where she maintained a full performance schedule with chamber music ensembles, while teaching at the Royal Academy of Music and at the Guildhall School of Music. Since her arrival in Edmonton in 1986 Tanya again has been very active in various chambermusic groups in public performances and recordings for CBC, as well in performances as soloist with the Edmonton Symphony.

HELMUT BRAUSS (PIANO)

Helmut Brauss received his early music training in Europe. Inspired by mentors such as Elly Ney, Hans Ehlers and Edwin Fischer he developed a deep affinity to the great European interpretative tradition. It naturally follows, that he should devote himself especially to the music of Beethoven, Schumann and Brahms, although his repertoire ranges from baroque to contemporary composers, among whom Bartok is of growing significance to him. He has shown his extraordinary pianistic ability and stylistic versatility in more than 1500 recitals, chambermusic concerts, appearances as soloist with orchestra and radio broadcasts throughout Central Europe, the British Isles, Scandinavia, USA, Japan, Korea, China and Canada. He has seven recordings to his credit with works by Mozart, Beethoven, Schubert, Schumann, Brahms, Chopin, Pfitzner, Poulenc and Khatchaturian.

NORMAN NELSON (VIOLIN)

Born in Dublin, Ireland, Norman Nelson received his musical education in England. After studies at the Royal College of Music, London, he joined the London Philharmonic Orchestra. At the age of 24 he became the assistant concert master of the London Symphony Orchestra and subsequently held the same position with the Royal Philharmonic and the BBC Symphony Orchestras. He was a founder member of London's Academy of St. Martin-in-the-Fields and recorded extensively with the group as a soloist. In 1965 he came to Canada as Concertmaster of the Vancouver Symphony and in 1969 founded the Purcell String Quartet, leading this ensemble in performances throughout Canada and the USA, as well as Europe and Russia. He has appeared as soloist with major symphony orchestras in Britain and Canada. In 1979 he was appointed Professor of Violin and Chamber Music at the University of Alberta, Edmonton and since then has performed throughout Europe, Japan, Hong Kong and the Peoples Republic of China.

Department of Music
University of Alberta

Collegium Musicum

Five Centuries of Early Music

Friday, November 25, 1988

8:00 p.m.

Convocation Hall
Arts Building
University of Alberta

Programme

Song of the Ass (12th Century)
Orientis partibus

Alle, psallite-Alleluya (13th Century)

Three Psalms (1564, 1565) — Claude Goudimel (ca.1510-1572)
Psalm 36 Du Malin le meschant vouloir
Psalm 142 J'ay de ma voix a Dieu crié
Psalm 140 O Dieu, donne-moy delivrance

Vespro del Beata Virgine (1610) — Claudio Monteverdi (1567 - 1643)

Pulchra es, amica mea (Concerto for 2 solo voices)

Sally McIntosh, Barbara McKinley, sopranos; Paul Polushin, gamba; Marnie Giesbrecht, organ

Musae Sionae (1605 - 1610) — Michael Praetorius (1571-1621)

In dulci jubilo (two choirs)
Allein Gott in der Höh sei Ehr (three choirs)

Sally McIntosh, Barbara McKinley, sopranos; Paul Polushin, gamba; Glen Segger, organ

Organ Mass for the Parishes (1690) — Francois Couperin (1668-1733)
Bruce Wheatcroft, organist

Kyrie-Christie-Kyrie (alternating choir-organ-choir)
Récit de Chromhorne

Gloria: 4th, 5th and 6th Couplets (alternating solo-organ, solo-choir, solo-organ)
Gratias agimus
Dómine Déus, Rex caeléstis: Dialogue sur les Tompettes, Clairon et Tierces du Grand Clavier et le Bourdon avec le Larigot du Positif
Dómine Fili
Dómine Déus, Agnus Dei
Qui tóllis peccata múndi
Qui tóllis peccata múndi: Tierce en Taille

Offertoire sur les Grands jeux (organ)

Agnus Dei (alternating choir-organ-choir)
Plein chant de l'Agnus Dei en Basse et en Taille alternativement

Ite, missa est (choir)

Déo gratias: Petit plein jeu (organ)

David Oyen, Barbara McKinley, Mark Israel, Wendy Grönnestad, Sally McIntosh, soloists; all members of the Collegium Ensemble (instrumentalists and singers) make up the choir.

Intermission

Lamento di Tristan, with Rotta (14th Century Estampie)

Sabina Qureshi, viola; Liane Gayler, recorder; William Taylor, cornamuse; Glen Segger, Tariq Hussain, Michael Clark, percussion

Ecco la primavera — Francesco Landini (1325-1397)

Nicola Boer, soprano, Wendy Grönnestad, alto; Liane Gayler, Mathieu Welsh, recorders; Glen Segger, Tariq Hussain, Michael Clark, percussion

Fantasia a 6 in g, no. 2 — William Byrd (1543-1623)

Herb Taylor, Sally McIntosh, David Oyen, Nancy Bell, Mathieu Welsh, Liane Gayler.

Three English Songs

Sweet was the Song the Maiden Sung — Anonymous

(Arranged for recorders and gamba)

Barbara McKinley, soprano; Sally McIntosh, Liane Gayler, William Taylor, recorders; Paul Polushin, gamba.

Come sirrah Jack ho (1608) — Thomas Weelkes (ca.1575-1623)

Sally McIntosh, Sabina Qureshi, Tariq Hussain

Sing we and chant it — Thomas Morley (1557-1602)

Sacrae Symphoniae (1597) — Giovanni Gabrieli (1557-1612)

No. 12 Canzon in echo duodecimi Toni a 10

Malcolm Forsyth, Director; Marnie Giesbrecht, Glen Segger, organists; Len Busse, Tina Ross, Allan Gilliland, Dwayne Paulson, trumpets; Christopher Gongos, Jeff Nelson, Dale Green, horns; Mike Kryvenchuk, Linda Reinholdt, Craig Brennan, trombones.

Members of the Collegium Musicum Choral Ensemble

Nicola Boer, Sally McIntosh, Barbara McKinley, Christine Janicki, Wendy Grönnestad, Sabina Qureshi, Michael Clark, Tariq Hussain, Kenneth Chen, Mark Israel, Glen Segger, David Oyen.

Texts and Translations

Song of the Ass

Orientis partibus
Adventavit asinus
Pulcher et forissimus
Sarcinis apptissimus
Hez, Sir Asne, hez.

Out from the lands of Orient
Was the ass divinely sent.
Strong and fair was he,
Bearing burdens gallantly.
Heigh, Sir Ass, oh heigh!

Aurum de Arabia
Thus et myrrham de Saba
Tulit in ecclesia
Virtus asinaria
Hez, Sir Asne, hez.

Red gold from Arabia,
Frankincense and, from Sheba,
Myrrh he brought and, through the doo.
Into the Church he bravely bore.
Heigh, Sir Ass, oh heigh!

Amendicas, asine,
Ian satur de gramine,
Amen, amen itera,
Aspernare vetera,
Hez, Sir Asne, hez.

Stuffed with grass, yet speak and say
Amen, ass, with every bray:
Amen, amen say again:
Ancient sins hold in disdain.
Heigh, Sir Ass, oh heigh!

Alle, psallite-Alleluya

Alle, psallite cum luya
Alle, concrepano psallite cum luya
Alle, cordevoto Deo toto psallite cum luya,
Alleluya.

Alle - praise with *luya*
Alle - with a full and devote
praise God with *luya*

Psalm 36

Du malin le meschant vouloir
Parle en mon coeur et me fait voir
Qu'il n'a de Dieu la crainte;
Car tant se plait en son erreur
Que l'avoir en haine et horreur
C'est bien force et contrainte.
Son parler est nuisant et fin;
Doctrine va fuyant, à fin
De jamais bien ne faire;
Songe en son lit meschanceté,
Au chemin tors est arresrè.
A nul mal n'est contraire.

He who in evil does rejoice
Hears in his heart a wicked voice
It whispers and it flatters
It lures him on, and he obeys
Till from Thy fear O LORD, he strays
And him Thy anger shatters
His words are lies, his wisdom gone;
All his transgressions urge him on,
He does their will with pleasure
Upon his bed he plans deceit,
On ways of sin he sets his feet,
His evil is his treasure

Psalm 142

J'ay de ma voix à Dieu crié,
J'ay de ma voix mon Dieu prié;
J'es pan tout mon coeur devant lui,
Et lui declare mon ennui.

With all my voice to God I cry;
I call upon the Lord most high.
Before his face my grief I show,
And tell my trouble and my woe.

Psalm 140

O Dieu, donnemoy delivrance
De cest homme pernicieux
Preserve moy de la nuisance
De cest homme malicieux,

Lord, rescue me from foes, I pray Thee;
From all their fury, save my life.
Their hearts plan evil to betray me;
They daily stir up war and strife.

Pulchra es

Pulchra es, amica mea,
suavis et decora filia Jerusalem.
Pulchra es, amica mea,
Suavis et decora sicut Jerusalem,
terribilis ut castrorum acies ordinata.
Averte oculo tuos a me,
quia ipsi me avolare fecerunt.

Thou art beautiful, O my love,
gentle and comely as a daughter of Jerusalem.
Thou art beautiful, O my love,
gentle and comely as Jerusalem,
terrible as an army arrayed for battle.
Turn away thine eyes from me,
for they have made me flee.

Musae Sionae

In dulci jubilo

In dulci jubilo
nun singet und seyd froh,
unsers herznes wonne
liegt in praesepio,
und leuchtet als die sonne,
matris in gremio,
Alpha es et O,
Alpha es et O.

In sweet rejoicing
sing now and be glad!
Our heart's delight
Lies in the manger
and shines like the sun
in his mothers lap.
You are Alpha and Omega.
You are Alpha and Omega.

Allein Gott in der Höh sey ehr

Allein Gott in der höh sey ehr,
und dank für seine gnade,
darum, dass nun und nimmermehr
uns rühren kan kein schade,
einn wohlgefalln Gott an uns hat,
nun ist gross fried ohn unterlass,
all fehd hat nun ein ende.

Glory be to God alone on high
and thanks for his mercy,
for harm cannot touch us now
or in the future.
God has goodwill toward us.
Now there is great peace without pause;
all quarrels now have an end.

Wir loben, preisn, anbeten dich,
für deine ehr wir danken,
dass du, Gott Vater, ewiglich
regierst ohn alles wanken,
ganz ungemessn ist deine macht,
fort geschicht, was dein macht,
wohl uns des feinen Herren.

We praise, laud and worship you.
We give thanks for your glory;
that you, God Father, reign eternally
without wavering.
Your power is completely unmeasured;
it does whatever your will considers.
Happy we, for our great Lord.

O jesu Christ, sohn eingebohrn
deines himmlischen Vaters,
versöhner dern, die warn verlohrn,
du stiller unsers haders;
lamm Gottes, heilger Herr und Gott,
nimm an die bitt von unser noth,
erbarm dich unser aller.

O Jesus Christ, only begotten
Son of your heavenly Father
reconciler of those who were lost,
settler of our disputes.
Lamb of God, Holy Lord and God,
accept the prayer from our distress.
Have mercy on us all.

O heilger Geist, du höchstes gut,
du allerheilsamster tröster,
fürs teufels gwalt fortan behüt,
die Jesus Christus erlöset
durch grosse martr uns bittern tod,
abwend all unser jammr und noth,
darzu wir uns verlassen.

O Holy Spirit, your highest possesion,
you most beneficial comforter,
guard us henceforth from the devil's power,
from which Jesus Christ releases us by
his great agony and bitter death.
Turn away all our misery and distress.
We depend on it.

Organ Mass for the Parishes

Kyrie

Kyrie, eléison.	Lord, have mercy.
Christe, eléson.	Christ, have mercy.
Kyrie, eléison	Lord, have mercy

Gloria

Gratias agimus tíbi	Thanks we give to Thee
propter magnam glóriam túam.	because of the great glory that is Thine.
Dómine Déus, Rex caeléstis,	O lord God, King of Heaven
Déus Pater omnípotens	God the Father Almighty.
Dómine Fíli unigénite Jésu Christe	O Lord the Son only begotten, Jesus Christ.
Dómine Déus, Agnus Déi, Fílius Patris.	O lord God, Lamb of God, Son of the Father.
Qui tóllis peccata múndi,	Who takest away the sins of the world,
miserére nóbis.	have mercy on us.
Qui tóllis peccata múndi,	Who takest away the sins of the world,
súscipe deprecatiónem nóstram.	receive this prayer of ours.

Agnus Déi

Agnus Déi,	Lamb of God,
qui tóllis peccata múndi:	who takest away the sins of the world:
miserére nóbis.	have mercy on us.
Agnus Déi,	Lamb of God,
qui tóllis peccata múndi:	who takest away the sins of the world:
miserére nóbis.	have mercy on us.
Agnus Déi,	Lamb of God,
qui tóllis peccata múndi:	who takest away the sins of the world:
dóna nóbis pacem.	give us peace.

Ecco la primavera

Echo la primavera,	Here is Spring
che'l cor fa rallegrare	which makes the heart happy
Tenp'e d'annamorare	It is time to fall in love
E star con lieta cera.	and to be with a happy face.

Three English Songs

Sweet was the song the Virgin sung

Sweet was the song the Virgin sung
When she to Bethlem Judah came,
And was deliver'd of her Son,
That blessed Jesus hath to name.
Lulla, lulla, lulla, lullaby.
Lulla, lulla, lulla, lullaby.
Sweet Babe, quoth she,
My son and eke a Savior born,
Which hath vouchsafed from on high
To visit us that were forlorn.
Lulla, lulla, lulla, lullaby.
Sweet Babe, quoth she,
And rock'd him featly on her knee.

Come sirrah Jack ho

Come sirrah Jack ho,
Fill some tobacco,
Bring a wire and some fire,
Haste haste away, quick I say, do not stay,
shun delay, for I drank none good today.

I swear that this tobacco
Is perfect Trinidado;
By the very very Mass, never, never,
never was better gear than is here, by the rood,
for the blood it is very very good, 'tis very good

Sing we and chant it

Sing we and chant it
While love doth grant it,
Fa la la la la la la,
Fa la la la.

Not long youth lasteth,
And old age hasteth;
Now is best leisure
To take our pleasure.
Fa la la la la la,
Fa la la la la.

All things invite is
Now to delight us,
Fa la la la la la la la,
Fa la la la.

Hence, care, be packing,
No mirth be lacking;
Let spare no treasure
To live in pleasure.
Fa la la la la la,
Fa la la la la.

PROGRAMME NOTES

Orientis Partibus

The Song of the Ass is a pageant song associated with the Feast of the Donkey, celebrated by the church on January 14 in the Middle Ages. The feast was to commemorate the flight of Mary, Joseph and Jesus into Egypt. During the pageant, a woman holding a child would ride a donkey (or ass) through the town in a procession that came into the church, down the aisle to the altar. During the procession, everyone sang the Latin conductus or strophic song, Orientis Partibus.

Alle psallite cum luya

This motet illustrates the development of music in the 13th Century. The lowest voice (tenor) of the motet is based on Gregorian chant but is set in a strict rhythm. The two upper parts, called duplum and triplum, exchange voice parts after each interpolation (or trope) of the text.

Genevan Psalms

The French or Genevan Psalter of 1562 is a collection of the 150 Biblical psalms translated into French verse and set to [125] melodies. It was developed and published under the guidance of the Reformer Jean Calvin. Claude Goudimel's four-part arrangements of the Genevan Psalms were the first complete collection in strictly homophonic settings. They were, however, meant only to be sung at home; part singing, along with instrumental music, was not allowed in church.

Pulchra es

Monteverdi's Vespers of the Blessed Virgin is the most substantial work of church music prior to Bach's Passions. Comprising a veritable compendium of technical devices known to choral, instrumental and solo singing in 1610, the Vespers may also be noted for marking the entry of the "new style" of music, including "affective" virtuoso singing and the use of basso continuo, into the church. The text of the duet, Pulchra es, is taken from the Bible: Song of Songs, Chapter 6, verses 4, 5.

Musae Sionae

Michael Praetorius was the most versatile and wide-ranging German composer of his generation and one of the most prolific, especially of works based on Protestant hymns (chorales). Musae Sionae consists of nine volumes of chorale-based pieces in a wide variety of homophonic and polyphonic settings. The settings for two and three choirs respectively for In dulci jubilo and Allein Gott in der Höh (Vol. II, 1607) may be sung or played. However, when performed instrumentally, Praetorius specifies that the soprano part be sung so that the words may be understood.

Mass for the Parishes

The Organ Mass is a practice or tradition in which parts of the Ordinary and Proper of the Mass are replaced with organ music: organ versets are performed in alteration with the sung portions ('alternatim'). Literature for organ versets spans 500 years from 1500 to 1900; the practice was carried on until 1903 when the Moto Proprio of Pope Pius X imposed a formal ban on alternatim music in general. The Mass for the Parishes is one of two Organ Masses by Francois Couperin which are perhaps the most outstanding of the French Classical School. The organ is exploited for its variety of color and the versets are typically named according to the stops on which they are played.

Lamento di Tristan, with Rotta

The Lamento di Tristan, preserved in an Italian manuscript of the late 14th or early 15th century, comprises a textless, monophonic dance melody in triple meter. Written in the form of an estampie, it consists of three sections (puncta), each of which are to be repeated immediately, with first (aperto) and second (chiuso) endings. The main dance is then metrically varied (duple meter) in the rotta, or after-dance.

Ecco la primavera

Francesco Landini was a blind Florentine organist who excelled at composing the polyphonic ballata, a principal Italian musical (ABBAA) and poetic (XyyxX) form of the mid-13th to 15th centuries. Initially a dance-song in 2 or 3 parts for voice(s) with or without instruments, the ballata was also cultivated as art song from the mid-14th century onwards. Ecco la primavera is written for two voices in simple and almost identical rhythms, which suggest that it is a real, as opposed to stylized, dance-song.

Fantasia a 6 in g, no. 2

The ensemble fancy is central to the chamber music of France and England in the 17th century. It extends from the more conservative works for consort to compositions in the texture of the trio-sonata. William Byrd is the earliest major exponent of the English fancy. His Fantasia a 6 in g, no. 2 is scored for a recorder consort of 2 descants, 2 trebles, 1 tenor and 1 bass. Sectional contrast in the music is primarily achieved through changes in the meter, in the tempo, and in the highly imitative texture.

Sweet was the Song the Virgin Sung

Unlike the madrigal which was imported from Italy, the Elizabethan consort song arose from a purely indigenous English tradition. It is written for solo voice or voices with viol accompaniment. Texturally, the vocal part always lies within either the treble or the mean (alto) range of the boys' voices. There are two basic types of consort songs, namely, the strophic song and the dramatic lament. Sweet was the Song the Virgin Sung exemplifies the latter type with its through-composed setting of the elegaic verses that appear to derive from the tragedies which were acted by the companies of choirboy players at the Elezabethan court. It is originally scored for solo voice and a consort of (4) treble or alto, tenor and bass viols.

Come Sirrah Jack Ho

The English madrigal differs from its Italian prototype in that its emphasis is on the overall musical structure rather than on the dramatic content: the work is less prone to being split up by rapid and unpredictable changes at the whim of the text. The three-part Come Sirrah Jack Ho is composed by Thomas Weelkes, who ranks as one of the outstanding fitures of the English Madrigal school. It is written in a binary form.

Sing We and Chant It

The ballett is written in a dancelike meter and is mainly homophonic in texture, with the tune in the topmost voice. It has distinct sections, set off by full cadences and repeated to yield formal patterns such as AABB or the like. Two or three strophes may be sung to the same music. The five-part Sing We and Chant It is written by Thomas Morley, the earliest and most prolific leading figure of the English Madrigal school.

Canzon in Echo No. 12

The church of St. Mark, with its two organs, was the center of 16th-Century Venetian musical culture and the polychoral tradition. It inspired Renaissance composers from Adrian Willaert to Giovanni Gabrieli to compose music for two opposing musical choirs. Canzon in Echo Duodecimi Toni is for ten instruments. In it, the duet sections for first trumpet and organ of each choir alternate with tutti sections.

Programme notes by Marnie Giesbrecht and Kenneth Chen

CHAMBER ORCHESTRA

Norman Nelson and Malcolm Forsyth, Directors

Tuesday, December 6, 1988 at 8:00 p.m.
Convocation Hall, Arts Building

Program

Department of Music
University of Alberta

Programme

Slavonic Dance (1891) — Antonin Dvořák (1841 - 1904)

The Four Seasons for Solo Violin and String Orchestra Op.8, Nos. 1 - 4 (1725) — Antonio Vivaldi (1678-1741)

Solo Violin: Heather Neufeld-Bergen

Seasons (Le quattro stagioni)

1. **Spring** (La Primavera)
   - Allegro
   - Largo
   - Allegro
2. **Summer** (L'Estate)
   - Allegro non molto
   - Adagio
   - Presto
3. **Autumn** (L'Autunno)
   - Allegro
   - Adagio Molto
   - Allegro
4. **Winter** (L'Inverno)
   - Allegro non molto
   - Largo
   - Allegro

INTERMISSION

Symphony No. 2 in D major (1802) L. van Beethoven (1770 - 1827)

Adagio Molto - Allegro con Brio
Larghetto
Scherzo
Allegro Molto

Academy Strings Membership 1988/89

Norman Nelson, Conductor

Violin

Elizabeth Ambrock
Colin Berg
Greg Bowker
Jennifer Bustin
Melinda Cooke
Lois Harder
Patrick Harrower
Dan Huget
Sue Innes
Shannon Johnson
Hsing Jou
Anne Kenway
Ed Nelson
Blair Neufeld
Heather Neufeld-Bergen
Marnie Ozipko
Susan Prinz
John Radosh
Jan Marie Riess
Barb Ruff
Melanie Sinclair
Gisela Untergasser
Maria Yakymyshyn
Don Zurkowski

Viola

Glen Archibald
Susan Bittner
Michele Moroz
Mark Palmer

Cello

Andrea Cooke
Christine Hanson
Mark Opgenorth
Jose Quintanilla
Paul Radosh
Ronda Metszies

Bass

Mike Malone
Paul Polushin

Harpsichord

Edette Gagne

Chamber Winds Membership 1988/89

Malcolm Forsyth, Conductor

Flute

Christine Enns
Sonya Schrum

Oboe

Christine Wilson
Sharie Rathwell

Clarinet

Janis Lindberg
Karen Noel-Bentley

Bassoon

Heather McMillan
Susanne Smith

Horns

Chris Gongos
Elaine Stepa

Trumpet

Len Busse
Tina Ross

Timpani

T. Scott Martin

Department of Music
University of Alberta

In Recital

CHAMBER MUSIC ENSEMBLES RECITAL

Sunday, December 11, 1988 at 8:00 p.m.

Sonata per due marimbafoni (1986) — Jiri Laburda
(Movements I and II)

Mwinga (1976) — David Carey (b. 1926)

Scott Martin and Geoff Whittall, percussionists

Airs Chantés (1928) — Francis Poulenc (1899-1963)
- Air romantique
- Air champêtre
- Air grave
- Air vif

Deux Poèmes (1938) — Francis Poulenc

Carmen Wiart, soprano
Timothy Hankewich, pianist

From Liederkreis, Op. 39 (1840) — Robert Schumann (1810-1856)
- In der Fremde
- Intermezzo
- Waldesgespräch
- Die Stille
- Mondnacht
- Schöne Fremde

Kathleen Corcoran, soprano
Roger Admiral, pianist

Zigeunerlieder, Op. 103 (1887) — Johannes Brahms (1833-1897)
- Allegro agitato
- Allegro molto
- Allegretto
- Vivace grazioso
- Allegro giocoso
- Vivace grazioso
- Andantino grazioso
- Allegro

Barbara McKinley, mezzo-soprano
Timothy Hankewich, pianist

Sonata for Violin and Piano in A Major (1886) — Caesar Franck (1822-1890)
Arranged for Flute and Piano by the composer
(Movements I and II)
- Allegro moderato
- Allegro

Glynis Alleyne, flutist
William Shookhoff, pianist

INTERMISSION

Convocation Hall, Old Arts Building

From Dichterliebe, Op. 48 (1840) — Robert Schumann

Im wunderschönen Monat Mai
Aus meinen Tränen spriessen
Die Rose, die Lilie, die Taube
Wenn ich in deine Augen seh'
Ich will meine Seele tauchen
Im Rhein, im heiligen Strome
Ich grolle nicht
Und wüssten's die Blumen
Das ist ein Flöten und Geigen

Jack Murray, tenor
Alexandra Munn, pianist

From Marienleben (1948) — Paul Hindemith (1895-1963)

Geburt Mariä (Birth of Mary)
Mariä Heimsuchung (Mary's Visitation)

From Ariettes Oubliées (1885-88) — Claude Debussy (1862-1918)

C'est l'Extase (It is ecstasy)
Il pleure dans mon coeur (It weeps in my Heart)

Darlene Schubert, soprano
Roger Admiral, piano

Frühlingssehnsucht — Franz Schubert (1797-1888)

Mädchenlied — Johannes Brahms (1833-1897)

At the mid hour of night — Benjamin Britten (1913-1976)
Dear harp of my country

Sally McIntosh, soprano
Roger Admiral, pianist

String Quintet, Op. 77 (1875) — Antonin Dvořák (1841-1904)
(Movement I)

Anne Kenway and Heather Neufeld-Bergen, violins
Glen Archibald, viola
Mark Opgenorth, violoncello
Paul Polushin, double bass

Department of Music
University of Alberta

In Recital

CHAMBER MUSIC ENSEMBLES RECITAL

Monday, December 12, 1988 at 8:00 p.m.

Bänkelsängerlieder — Anonymous

Quintet for Brass Instruments (1976) — Axel Jorgensen (b. 1924)

Moderato

Allan Gilliland and Tina Ross, trumpets
Chris Gongos, horn
Craig Brenan, trombone
Krista Jean, tuba

Trois Pieces Brèves — Jaques Ibert (1890-1962)

Allegro
Andante
Assez Lent/Allegro scherzando

Christine Enns, flute
Christine Wilson, oboe
Janis Lindberg, clarinet
Dale Green, horn
Diane Persson, bassoon

From Frauenliebe und Leben, Op. 42 (1840) — Robert Schumann (1810-1856)

Er der herrlichste von allen
Ich kann's nicht fassen

Apres un Rève, Op. 7, No. 4 (1865) — Gabriel Fauré (1845-1924)

Lamento — Henri Duparc (1848-1933)

The Daisies, Op. 2, No. 1 (1927) — Samuel Barber (1910-1981)

With Rue my heart is laden, Op. 2, No. 2 (1928)

Charlene Lehr, soprano
Virginia Gale, piano

Wie Melodien zieht es mir, Op. 105, No. 1 (1886) — Johannes Brahms (1833-1897)

O wüsst ich doch den Weg, Op. 63, No. 8 (1873)

From Sieben Frühe Lieder (1905-1908) — Alban Berg (1885-1935)

Im Zimmer
Die Nachtigall

Sure on this Shining Night, Op. 13, No. 3 (1938) — Samuel Barber

Janet Tonin, soprano
Corey Hamm, piano

Sonata in F Major for Violin and Piano, Op. 24 (1801) (Movement I) — Ludwig van Beethoven (1770-1827)

Marnie Ozipko, violin
Brenda Bodnar, piano

INTERMISSION

Convocation Hall, Old Arts Building

Trio, Op. 63 (1819) — Carl Maria von Weber (1786-1826)
(Movements I and II)
Allegro moderato
Andante Espressivo

Liane Gayler, flute
Mark Opgenorth, cello
Nancy Fischer, piano

Sonata in D Major for Violin and Piano, Op. 12, No. 1 (1797) — Ludwig van Beethoven
(Movements I and II)
Allegro con brio
Tema con Variazioni - Andante con moto

Jennifer Bustin, violin
Jacqueline Orr, piano

Verschwiegene Liebe — Hugo Wolf (1860-1903)

Ich Schwebe, Op. 48, No. 2 (1900) — Richard Strauss (1864-1949)

From Fiançailles pour rire (1939) — Francis Poulenc (1864-1949)
La dame d'André
Il vole
Dans l'herbe
Fleurs

Judy-Lynn Sawchuk, voice
Virginia Gale, piano

Allerseelen — Richard Strauss (1864-1949)

From Hermit Songs, Op. 29 — Samuel Barber
The Crucifixion
St. Ita's Vision
Sea Snatch

Carmen Vale, soprano
Corey Hamm, piano

Sonata in A Major, Op. 100 (1886) — Johannes Brahms
(Movement I)

John Radosh, violin
Patricia Edwards, piano

Angela Cheng/ Alvin Chow

MEET THE MASTERS

88/89

Piano Masterclass
Saturday, December 17, 1988
2:00 - 5:00 p.m.
Convocation Hall, University of Alberta

ANGELA CHENG/ALVIN CHOW, pianos

Canadian pianist ANGELA CHENG has received enthusiastic acclaim throughout the North American continent and abroad for her remarkable technique, tonal beauty and insightful musicianship as orchestral soloist and recitalist. As a result of capturing first prize in the 1987 Mae M. Whitaker International Competition and top prizes at the Arthur Rubinstein International Piano Competition and D'Angelo Young Artists Piano Competition, Miss Cheng has emerged as an important young artist embarking on a major career.

Miss Cheng has appeared as soloist with such symphony orchestras as the Vancouver CBC, Montreal, Cincinnati, Utah, Victoria, Grand Rapids and the Israel Philharmonic, and has been presented as recitalist in such cities as New York, Washington, Toronto, Los Angeles, Vancouver, Montreal, Detriot and St. Louis. 1988-89 will see Angela Cheng's debut with the Toronto Symphony.

A candidate for the Doctor of Music in Piano Performance at Indiana University, Miss Cheng studies with Menahem Pressler.

Masterclass
Saturday, December 17, 1988
2:00 - 5:00 p.m.
Convocation Hall, University of Alberta

Performance
Sunday, December 18, 1988
8:00 p.m.
Buchanan Hall, Alberta College

Presented by Alberta College Conservatory of Music and University of Alberta Department of Music. For further information, please call Alberta College Conservatory of Music at 428-1851 or University of Alberta Department of Music at 432-3263.

All tickets $5.00 (available at door).

1988-89 MEET THE MASTERS

ANGELA CHENG

with A L V I N C H O W

PIANO MASTERCLASS

MASTERCLASS: Saturday, December 17, 1988
2:00 - 5:00 p.m.
Convocation Hall, University of Alberta

PERFORMANCE: Sunday, December 18, 1988, 8:00 p.m.
Buchanan Hall, Alberta College

AUDITIONS for performance in masterclass: Sunday, December 11, 1988
5:00 - 10:00 p.m.
Buchanan Hall, Alberta College
Warm-up Room 144

Audition Selection: Prepare one movement or work of approximately 10 minutes duration

Applications for performance in above masterclass: submit name, address, phone number, and name of one audition selection to:

Alberta College Conservatory of Music
10041 - 101 Street
Edmonton, Alberta, T5J OS3
Ph. 428-1851, ext. 237

DEADLINE FOR APPLICATION: WEDNESDAY, DECEMBER 7, 1988

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UPCOMING MASTERCLASSES

CATHERINE VICKERS: Piano Masterclass, January 28, 1989
PAUL BADURA-SKODA: Piano Lecture/Recital, February 17, 1989
JEAN HARVEY: Piano/Strings Masterclasses, February 24, 1989
THOMAS BRANDIS: Chamber Music/Strings Masterclasses, March 4, 1989
NORBERT KRAFT: Guitar Masterclass, April 14, 1989
GRANT JOHANNESON: Piano Masterclass, April 20, 1989

Auditors Welcome

Auditors' fee per masterclass $5.00, Masterclass participants' - free

Concerts and Events

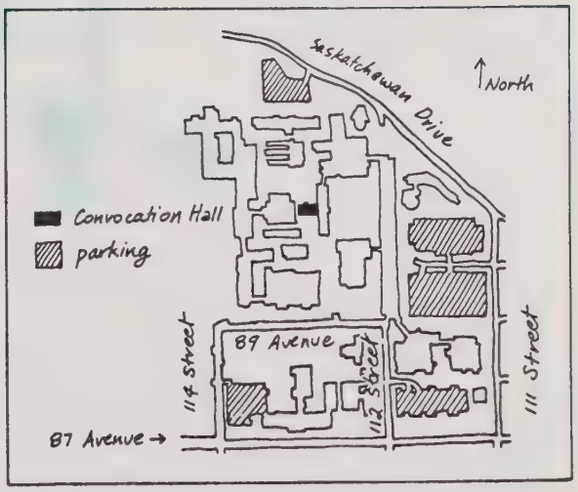
University of Alberta
Edmonton, Canada T6G 2C9

Department of Music
Faculty of Arts
3-82 Fine Arts Building

All events, unless otherwise noted, take place in Convocation Hall, Arts Building on the University campus.

* Denotes an admission charge of $5.00 for Adults and $3.00 for Students and Seniors. Advance tickets are available from the Department of Music general office, 3-82 Fine Arts Building, 432-3263, or you may purchase them at the door just prior to the performance, seating permitting.

Please note: All concerts and events are subject to change without advance notice. Please call our office during office hours to confirm or call after hours when a recorded message will inform you of any changes made in our schedule.



Department of Music
University of Alberta

Please note: *Circumstances preclude the appearance on the ENCOUNTERS series of many of our valued friends and colleagues. The series has been replanned to consist solely of performances by full-time faculty members of the Department of Music. We trust that you will enjoy our new programs.*

Concert and Events Schedule to March 5th, 1989

Sun., January 8 8 pm	FACULTY RECITAL Helmut Brauss, pianist
*Sat., January 14 8 pm	CONVOCATION HALL MEMORIAL ORGAN SERIES featuring faculty organist Marnie Giesbrecht
*Sun., January 22 8 pm	ENCOUNTERS III CONCERT Program will include Debussy's *Petite Suite* and Poulenc's *Sonata* for piano, four hands; Schubert's *Fantasia in F Minor*; and several works for voice.
Wed., January 25 8 pm	VISITING ARTIST Glen Montgomery, faculty pianist (University of Lethbridge)
*Wed., February 8 8 pm	OPERA PERFORMANCE Strauss's *Die Fledermaus* William Shookhoff, Conductor, Elsie Hepburn, Artistic Director
*Fri., February 10 8 pm	OPERA PERFORMANCE Strauss's *Die Fledermaus* William Shookhoff, Conductor, Elsie Hepburn, Artistic Director
Mon., February 13 2 pm Room 1-29 Fine Arts Bldg.	LECTURE SERIES R. Murray Schafer, topic: *"Music and Media"* Sponsored by The Glenn Gould Memorial Foundation
Mon., February 13 8 pm	VISITING ARTISTS The Lyric Chamber Players
Tues., February 14 8 pm	STUDENT COMPOSERS CONCERT
Wed., February 15 8 pm	FACULTY RECITAL Alan Ord, bass, accompanied by Grant Hurst, pianist
Thu., March 2 8 pm	FACULTY RECITAL William H. Street, saxophonist, accompanied by Alexandra Munn, pianist
*Fri., March 3 10 am Room 3-46 Fine Arts Bldg.	MEET THE MASTERS - Chamber Music Masterclass Thomas Brandis, violinist
*Fri., March 3 8 pm	MEET THE MASTERS - Recital Thomas Brandis, violinist, accompanied by Helmut Brauss, pianist
*Sun., March 5	ENCOUNTERS IV

1988-89 MEET THE MASTERS

CATHERINE VICKERS

Concert/Masterclass

CONCERT: Friday, January 27, 1989, 8:00 p.m.
Buchanan Hall, Alberta College
(works by Beethoven, Liszt,
Ravel, Vivier).

MASTERCLASS: Saturday, January 28, 1989
2:00 - 5:00 p.m.
Buchanan Hall, Alberta College

AUDITIONS for performance in masterclass: Saturday, January 21, 1989
1:00 - 4:00 p.m.
Buchanan Hall, Alberta College
Warm-up Room #131

Audition Selection: Prepare one movement or work of approximately 10 minutes duration.

Applications for performance in above masterclass: submit name, address phone number, and name of one audition selection to:

Alberta College Conservatory of Music
10041 - 101 Street
Edmonton, Alberta, T5J 0S3
Ph. 428-1851, ext. 237

DEADLINE FOR APPLICATION: TUESDAY, JANUARY 17, 1989

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UPCOMING MASTERCLASSES

PAUL BADURA-SKODA: Piano Lecture/Recital, February 17, 1989
JEAN HARVEY: Piano/Strings Masterclasses, February 24, 1989
THOMAS BRANDIS: Chamber Music/Strings Masterclasses, March 4, 1989
NORBERT KRAFT: Guitar Masterclass, April 14, 1989
GRANT JOHANNESON: Piano Masterclass, April 20, 1989

Auditors Welcome

Auditors' fee per masterclass $5.00, Masterclass participants - free

HELMUT BRAUSS, pianist

plays **BEETHOVEN**

Sunday, January 8, 1989

8:00 p.m.

Convocation Hall,
Arts Building
University of Alberta

Faculty Recital

Department of Music
University of Alberta

"The true artist has no pride; unhappily he realizes that art has no limitations, he feels darkly how far he is from the goal, and while, perhaps he is admired by others, he grieves that he has not yet reached the point where the better genius shall shine before him like a distant sun."

Ludwig van Beethoven

Programme

Sonata op. 28, D-Major Ludwig van Beethoven
(Pastorale) (1801) (1770-1827)

Allegro
Andante
SCHERZO - Allegro vivace
RONDO - Allegro, ma non troppo

Sonata op. 27 no. 2, C#-Minor
(Moonlight Sonata) (1801)

Adagio Sostenuto
Allegretto
Presto

Intermission

Rondo op. 51 no. 2, G-Major (1801)

Sonata op. 57, F-Minor
(Appassionata) (1804/05)

Allegro assai
Andante con moto
Allegro, ma non troppo

Helmut Brauss

Helmut Brauss received his early music training in Europe. Inspired by mentors such as Elly Ney, Hans Ehlers and Edwin Fischer he developed a deep affinity to the great European interpretative tradition. It naturally follows, that he should devote himself especially to the music of Beethoven, Schumann and Brahms, although his repertoire ranges from baroque to contemporary composers, among whom Bartok is of growing significance to him. He has shown his extraordinary pianistic ability and stylistic versatility in more than 1500 recitals, chamber music concerts, appearances as soloist with orchestras and radio broadcasts throughout central Europe, the British Isles, Scandinavia, USA, Japan, Korea, China and Canada. He has seven recordings to his credit with works by Mozart, Beethoven, Schubert, Schumann, Brahms, Chopin, Pfitzner, Poulenc and Khatchaturian.

Concert Grand courtesy of Yamaha Canada Music Ltd. and Yamaha Pianos and Organs Ltd., Edmonton

Convocation Hall
Memorial Organ

Tenth Anniversary
Recital Series

with organist

Marnie Giesbrecht

Saturday, at 8:00 p.m.

January 14, 1989

Convocation Hall
Arts Building
University of Alberta

Faculty Recital

Department of Music
University of Alberta

The Memorial Organ

The original Convocation Hall Memorial Organ, dedicated to the men and women who served Canada in World War I, was built by Casavant Frères Ltd. in 1919. On November 11, 1947, a special commemorative service was held honour-ing those who lost their lives during World War II.

In 1978 the original organ was removed and a new instrument was installed in Convocation Hall by Casavant Frères Ltd. The original has since been restored and is now installed in a church in Clearwater, B.C.

The new organ, a 3 manual, 36 stop, tracker action instrument, was officially dedicated during October of 1978 in a series of recitals show- casing the instrument with performances by Gerhard Krapf, Arno Schoenstedt, and a concert featuring the organ in ensemble.

Today, 10 years later, the organ provides many students with excellent training and has been the instrument of choice for many professional touring organists. Such performers as Guy Bovet, Delbert Disselhorst, Bernard Lagacé, Karl Hochreiter, Peter Planyavsky, among others, have given exciting recitals utilizing the Memorial Organ in Convocation Hall.

Program Notes:

Since this recital is a tenth-anniversary celebration of the organ in Convocation Hall, it is appropriate to include three works composed by Edmonton musicians who have greatly contributed to the development of a thriving organ culture in our city. Gerhard Krapf, professor emeritus of the University of Alberta, was the consultant for the building of the Convocation Hall Casavant organ and Professor of Organ at the University for nine years. Jacobus Kloppers, [also a former teacher of mine] and head of the Music Department at The King's College, Edmonton, has taught many Edmonton organists, a number who have subsequently graduated from the University of Alberta. Violet Archer, one of the founding members of the Royal Canadian College of Organists in Edmonton, has always been a supporter of organists and organ music in our city. Her *Festive Fantasy on "Pange Lingua"* is dedicated to the late Hugh Bancroft, who was a driving force in Edmonton's musical communities.

In order to exploit as many of the tonal resources of the organ as possible, the program includes three sets of variations (Krapf, Barber and Dupré). An added colour dimension will be heard in the *Echo Tunes* which makes use of digital tape delay and creates echos (three and one in the respective movements) each at a distance of 330 milliseconds.

While the first three works are by Canadian (Edmonton) composers, the last two works on the first half are by American composers. Although Dupré was French, the *Variations sur la Noël* were composed in Montreal while he was playing a series of all-Bach programs.

Marnie Giesbrecht

Programme

Three Works by Edmonton Composers

Introduction and Toccata on "All Creatures of Our God and King (1987) (Lasst uns Erfreuen)
Jacobus Kloppers (b. 1937)

Partita on "Die güldne Sonne" (1976)
Gerhard Krapf (b. 1924)

I. Chorale
II. Bassadanza
III. Madrigal
IV. Arietta
V. Finale

Festive Fantasy on "Pange Lingua" (1979)
Violet Archer

Wondrous Love
Variations on a shape-note hymn, Op. 34
Samuel Barber (1910-1981)

Echo Tunes for Organ
(Two movements)
Cary Ratcliff (b. 1953)

Garth Hobden, technician

INTERMISSION

Toccata and Fugue in F Major
BWV 540
J. S. Bach (1685-1750)

Variations Sur un Noël, Op. 20
Marcel Dupré (1886-1971)

Moderato
Var. I Larghetto
Var. II Poco animato
Var. III Canon a l'octave
Var. IV Vif
Var. V Vivace
Var. VI Canon à la quarte et à la quinte
Var. VII Vivace
Var. VIII Canon à la seconde
Var. IX Animé
Var. X Fugato- Non troppo vivace; Presto

Marnie Giesbrecht

Dr. Giesbrecht, Professor of Organ in the Department of Music, is a versatile musician whose accomplishments include degrees in both piano and organ. She has an excellent reputation as a chamber musician, pianist and organist and has played several world premieres and concertos with orchestra. Dr. Giesbrecht received a Diploma from the Mozarteum in Salzburg, Austria where she had the opportunity to perform Beethoven's 4th piano concerto with the Mozarteum Orchestra.

A graduate of the University of Alberta (B.Mus., D.Mus.), the Eastman School of Music in New York (M.Mus.), Dr. Giesbrecht was the first to receive the Doctor of Music degree in Organ Performance from the University of Alberta, under the tutelage of Gerhard Krapf. She has served as the Music Director for First Presbyterian and Third Christian Reformed Churches in Edmonton and presently serves the Royal Canadian College of Organists, Edmonton Centre, as President.

Design: Cindy Bowen
ENCOUNTERS

Sunday
January 22, 1989
Convocation Hall

8:00 p.m.

The Department of Music
presents

ENCOUNTERS III

The third in a series of four concerts.

Artistic Director:
Malcolm Forsyth

Program:

Fantasia in F Minor
Op. 103, D. 940 (1828)
Franz Schubert
(1797-1828)

Ina Dykstra
Lillian Upright
(duo pianists)

Adon Olam
Yigdal
David Kaplan
(b. 1923)

Harold Wiens (baritone)
Diana Wiens (piano)

INTERMISSION

Four Songs to Shakespeare

Orpheus with his Lute (1927)
Sir Arthur Somervell
(1862-1937)

O Mistress Mine (1887)
Sir Hubert Parry
(1848-1918)

Under the Greenwood Tree (1912)
Ivor Gurney
(1890-1937)

It Was a Lover and his Lass (1956)
Geoffrey Bush
(b. 1920)

Alan Ord (bass)
Alexandra Munn (piano)

Ballade no. 3, op. 47 in A flat major (1841)

Ballade no. 4, op. 52 in F minor (1842)
Frédéric Chopin
(1810-1849)

Joachim Segger (piano)

ENCOUNTERS III

Program Notes and Texts

Fantasia in F Minor, Op. 103 D. 940 (1828) — Franz Schubert

While many of Schubert's duets are gay and light-hearted in mood, "written with pleasure to give pleasure," the great F Minor Fantasia, completed only months before Schubert's untimely death, is a work of profound breadth and pathos. Although "Fantasia" implies a certain formlessness, Schubert's return to material of the first section in the finale lends a cohesiveness to the whole.

Like many of Schubert's works, the Fantasia opens quietly: above a repeated chordal figure in the bass; a haunting melody emerges. The main material of this composition, this melody is extended, undergoes subtle changes and alterations in harmonic treatment, evolving in a linear fashion rather than through the opposition of tonalities, motivic development or imitative treatment. It provides a fine foil for the more energetic material that follows, including the subject that will be used fugally in the final section of the composition.

The key of the second section is F# Minor, an interesting Neapolitan relationship to the first. It is a Largo that begins with a touch of Rossini. A brief ensuing 12-measure section in the tonic major is surely one of Schubert's most inspired.

The longest segment of the Fantasia is the third section, also in F# Minor. It is a scherzo in style, if not in title, with characteristics typical of a Schubert Scherzo: the swinging gait of its tempo; the octave jump, grace notes and figurative elements of the melody. Also noteworthy is its polyphonic texture.

The transition to the finale, like that linking the first and second sections, is an abrupt "scissors and paste" join. The entire range of the piano is exploited in the counterpoint of the powerful fugue. Its resolution, following a dramatic build to the dominant harmony, is the final reiteration of the opening melody, a touching conclusion to one of the masterpieces of the 4-hand medium.

(Tonight's performance is on two pianos in order to facilitate more effective pedalling)

Adon Olam — David Kaplan
Yigdal

The Hebrew hymn *Adon Olam* (Lord of the Universe) expresses man's absolute trust in God's providence and at the same time extols His eternity and unity. It has appeared as part of the liturgy since the 14th century and is generally sung by the congregation.

Yigdal (May He be magnified) is based on an essay by Moses Maimonides the foremost intellectual figure of medieval Judaism, which summarizes the teachings of Judaism in a creed of Thirteen Articles of Faith. Since the medieval period *Yigdal* has been incorporated into the liturgy.

In 1770 Thomas Olivers, a Wesleyan minister published an English translation of this hymn entitled "The God of Abraham Praise" and introduced it into Christian worship. Since then it has been sung in Anglican and other Protestant churches.

ADON OLAM

He is the eternal Lord who reigned
Before any being was created,
At the time when all was made by his will,
He was at once acknowledged as King.
And at the end, when all shall cease to be,
The revered God alone shall still be King.
He was, he is, and he shall be
In glorious eternity.
He is One, and there is no other
To compare to him, to place beside him.
He is without beginning, without end;
Power and dominion belong to him.
He is my God, my living Redeemer,
My stronghold in times of distress.
He is my guide and my refuge,
My share of bliss the day I call.
To him I entrust my spirit
When I sleep and when I wake.
As long as my soul is with my body
The Lord is with me; I am not afraid.

YIGDAL

Exalted and praised by the living God!
He exists; his existence transcends time.
He is One--there is no oneness like his;
He's unknowable--his Oneness is endless.
He has no semblance--he is bodiless;
Beyond comparison is his holiness.
He preceded all that was created;
The First he is though he never began.
He is the eternal Lord; every creature
Must declare his greatness and kingship.
His abundant prophecy he granted
To the men of his choice and his glory.
Never has there arisen in Israel
A prophet like Moses beholding God's image.
The Torah of truth God gave to his people
Through his prophet, his own faithful servant.
God will never amend, nor ever change
His eternal Law for any other law.
He inspects, he knows all our secret thoughts;
He foresees the end of things at their birth.
He rewards the godly man for his deeds;
He repays the evil man for his evil.
At time's end he will send our Messiah
To save all who wait for his final help
God, in his great mercy, will revive the dead'
Blessed be his glorious name forever.

Four Songs to Shakespeare

Sir Arthur Somervell studied under Stanford at King's College, Cambridge, then at the Royal College of Music and privately with Parry. Conservative even for his time, his music, cast in a Brahmsian mould is marked by a very persuasive lyricism.

Born in Gloucester, Ivor Gurney studied composition at the Royal College of Music under Stanford. Originally conceived for an instrumental ensemble, *Under the Greenwood Tree* belongs to a cycle of *Five Elizabethan Songs* composed in 1912-13.

Sir Hubert Parry was educated at Eton and Oxford and studied composition with William S. Bennett, George Macfarren and Henry Hugo Pierson. He wrote over one hundred songs and had a crucial influence on the art of song-writing in England.

Largely self-educated as a composer, Geoffrey Bush took degrees in classics and music at Oxford. As a scholar he has worked mainly on English 19th-century music as an editor. Bush's music is tonal with rhythmic vitality and his melodic forms are generally vocal rather than instrumental.

Orpheus with His Lute

Orpheus with his lute made trees,
And the mountain tops, that freeze,
Bow themselves when he did sing.

To his music plants and flow'rs
Ever sprung; as sun and showers
There had made a lasting spring.

Ev'ry thing that heard him play,
Ev'n the billows of the sea,
Hung their heads, and then lay by.

In sweet music is such art:
Killing care and grief of heart
Fall asleep, or hearing die.

O Mistress Mine.

O Mistress mine, where are you roaming ?
O, stay and hear, your true love's coming,
That can sing both high and low :
Trip no further pretty sweeting ;
Journeys end in lovers' meeting,
Every wise man's son doth know.

What is love ? 'tis not hereafter ;
Present mirth hath present laughter ;
What's to come is still unsure :
In delay there lies no plenty,
Then come kiss me, sweet and twenty,
Youth's a stuff will not endure.

Under the Greenwood Tree

Under the greenwood tree,
who loves to lie with me,
and tune his merry note unto
the sweet bird's throat.
Come hither, come hither, come hither:
Here shall he see no enemy
But winter and rough weather.

Who doth ambition shun,
and loves to live in the sun,
Seeking the food he eats,
and pleased with what he gets,
Come hither, come hither, come hither:
Here shall he see no enemy
But winter and rough weather.

It Was a Lover and His Lass.

It was a lover and his lass,
With a hey, and a ho, and a hey nonino
That o'er the green cornfield did pass
In spring time, the only pretty ring time
When birds do sing, hey ding a ding a ding :
Sweet lovers love the spring.

Between the acres of the rye,
With a hey, and a ho, and a hey nonino,
These pretty country folks would lie,
In spring time, the only pretty ring time,
When birds do sing, hey ding a ding a ding :
Sweet lovers love the spring.

And therefore take the present time,
With a hey, and a ho, and a hey nonino,
For love is crowned with the prime
In spring time, the only pretty ring time,
When birds do sing, hey ding a ding a ding :
Sweet lovers love the spring.

William Shakespeare

Ballade no. 3 in A flat major (1841) — Frédéric Chopin
Ballade no. 4 in F minor (1842)

Chopin's piano music is loved by people throughout the world. Known for its haunting and beautiful melodies, Chopin's music is exemplary of the most idiomatic writing for the piano. He understood the complex series of overtones and how the piano as an instrument produced its cantabile style and harmonic sonorities.

Chopin borrowed the term ballade from the literary style and made it his own for the piano. The Ballades are rich romantic works which utilize the sonorities and expressive qualities of the piano.

One senses a unity of mood in the A flat major Ballade of 1841. The main theme in A flat provides motivic material for the second theme. The coda, in Alfred Cortot's words, more melancholy than triumphant in spite of its virtuoso character. One can sense the unity especially in the coda where the second theme is transformed into the first.

The F minor Ballade, written in 1842, begins with an ethereal introduction which leads into the first theme. This theme is simply stated, like a Nocturne, and gradually unfolds into a wondrous world of improvisation and unspeakable beauty. The coda is a dramatic tempest of contrapuntal entanglement.

-Joachim Segger

ENCOUNTERS Series 1988/89

We hope you have enjoyed this third concert of the 1988/89 series. The final Encounters concert will take place on Sunday, March 5, 1989 at 8:00 p.m..

Donations

If you have enjoyed this evening's program and wish to contribute to the continuation of the ENCOUNTERS series, donation forms are available from the Department of Music general office, 3-82 Fine Arts Building, 432-3263. A receipt will be issued by the University for all donations of $10.00 or greater. Your support of this concert series is greatly appreciated.

Be Informed!

The Department of Music regularly releases a Concert and Events list which contains information on our activities. If you would like to have concert information mailed to your home or office, please contact the Department of Music general office, 3-82 Fine Arts Building, 432-3263.

Upcoming Events

As part of our Visiting Artist Series, we present pianist **Glen Montgomery** in concert on Wednesday, January 25, 1989 at 8:00 p.m.. The program includes works by Chopin, Ravel, Brahms, Bach, Rachmaninoff, Liszt, and Beethoven and is presented free of charge.

The Opera '89 presentations of **Die Fledermaus** by Johann Strauss will take place on February 8 and 10, 1989 at 8:00 p.m.. The production is presented in cooperation with Two Three TV and will be videotaped for future broadcast. Tickets are available at the Department of Music general office.

Glen Montgomery, pianist

Wednesday at 8:00 p.m.

January 25, 1989

Convocation Hall
Arts Building
University of Alberta

Program

Department of Music
University of Alberta

Programme

Sonata in A Major, No. 28, Opus 101	Ludwig van Beethoven (1770-1827)
Intermezzo, Opus 117, No. 2	Johannes Brahms (1833-1897)
Etude Transcendentale "Eroica"	Franz Liszt (1811-1886)
Etude - Tableau, Opus 39, No. 3 in F sharp Minor	Sergey Rachmaninoff (1873-1943)
Jeux D'eau	Maurice Ravel (1875-1937)
Prélude and Fugue, Book I, No. 3 in C sharp Major	J. S. Bach (1898-1937)

INTERMISSION

Nocturne, Opus 9, No. 1 in B flat Minor	Frédéric Chopin (1810-1849)
Sonata, No. 3, Opus 58 in B Minor	Frédéric Chopin

Allegro Maestoso
Scherzo
Largo
Allegro Non Tanto

Glen Montgomery

Glen Montgomery made his professional debut at age 16 with the Edmonton Symphony Orchestra, for which he received rave reviews. Since then he has led a busy musical life, performing from Iceland to Japan, and throughout Canada, the United States, Europe and Australia. Other orchestra appearances have been with the symphonies of Calgary, Edmonton CBC, Winnipeg, Toronto, La Jolla (San Diego), and Cincinnati. Mr. Montgomery has recorded over 50 broadcasts for the Canadian Broadcasting Corporation, for both radio and television.

As a youth he distinguished himself by playing Mozart concertos on both piano and clarinet, and later by touring England and Scotland as soloist with the Youth Orchestra of Calgary. After tremendous success in his teens as a soloist (piano) -- winning national competitions along with the respect of the musical community -- Mr. Montgomery chose to broaden his life and musical experiences by teaching, travelling, coaching singers and instrumentalists (as faculty instructor in the Advanced Training Program at the Banff School of Fine Arts), forming his own piano trio, and by writing.

He is highly respected as a chamber musician and accompanist, having performed and recorded with such artists as Lynn Harrell, Carols Neblett, Allan Monk, Nina Beilina, Paul Brodie, John de Lancie, and the Oxford String Quartet.

Mr. Montgomery's teachers have been Pierette Lepage, John R. duVal, Guido Agosti, and Gyorgy Sebok. He has been sponsored by the Canada Council, Alberta Culture, and the Performing Arts Foundation of Alberta, and has been a winner of top prizes in several international competitions.

After five seasons as a faculty instructor at the Banff School of Fine Arts, Mr. Montgomery is at present on faculty at the University of Lethbridge in Alberta, Canada. He is active in adjudicating, instructing Master classes, and continuing his solo performing career.

In Recital

ALLAN GILLILAND, trumpet

assisted by

VIRGINIA GALE, piano

Tuesday, January 24, 1989 at 8 p.m.

Solo de Concours — H. Maury

Sonata for Trumpet and Piano (1959) — Halsey Stevens (b. 1908)
- Allegro moderato
- Adagio tenero
- Allegro

Sonata a.5 — Guiseppi Torelli (1658-1709)
- Vivace
- Adagio
- Allegro

INTERMISSION

Suite from the Monteregian Hills (1976) — Morley Calvert
- Marche
- Chanson mélancolique
- Valse ridicule
- Danse villageoise

University of Alberta Brass Quintet
Tina Ross, trumpet Chris Gongos, French horn
Craig Brenan, trombone Krista Jean, tuba

My Funny Valentine — Van Heusen
Arranged by Allan Gilliland

Blues for Elwood — Allan Gilliland (b. 1965)

University of Alberta Big Band
Neil Corlett, conductor

A reception will follow at #704, 9816 - 112 Street, phone: 482-5088

Convocation Hall, Old Arts Building

Department of Music
University of Alberta

The University of Alberta Saxophone Quartet

In Concert

Wednesday, January 25, 1989 12:00 noon
Fine Arts Building

Rosemarie Siever	**soprano**
Stefan Eser	**alto**
Jennifer Beare	**tenor**
Michael Spindloe	**baritone**

1. Canzona par Sonare	Arcangelo Corelli, arr. Thomas Axworthy
2. Sarabande	J.S. Bach, arr. Fred Hemke
3. Fantazia	Orlando Gibbons, arr. Fred Hemke
4. Quatour de Saxophones	
I. Allegro	Jean-Michel Damase
5. Andante and Scherzetto	Pierre Lantier

QUAECUMQUE VERA

Department of Music
University of Alberta

In Recital

CHRISTINE ENNS, flute

assisted by

SYLVIA SHADICK-TAYLOR, piano

Thursday, January 26, 1989 at 5:00 p.m.

Serenade, Op. 35 (1945)	Howard Hanson (1896-1981)
Suite in C Minor, BWV 997 (1937-41) Preludio Fuga Sarabande Gigue: Double	Johann Sebastian Bach (1685-1750)
Syrinx (1913)	Claude Debussy (1862-1918)
Density 21.5 (1936)	Edgard Varèse (1883-1965)

INTERMISSION

Sonata, Op. 167 ("Undine") (c.1885) Allegro Intermezzo: Allegretto vivace Andante tranquillo; molto vivace Finale: Allegro molto	Carl Reinecke (1824-1910)

This recital is presented in partial fulfillment of the requirements for the Bachelor of Music degree for Ms. Enns.

Convocation Hall, Old Arts Building

Catherine Vickers

MEET THE

MASTERS

88/89

Piano Masterclass
Saturday, January 28, 1989
2:00 - 5:00 p.m.
Buchanan Hall, Alberta College

CATHERINE VICKERS, piano

CATHERINE VICKERS, who was born in 1952 in Canada, studied in Hannover, West Germany with H. Leygraf and B. Ebert. She was awarded the Grand Prix and gold medal ("by unanimous decision of the jury") at the Busoni International Competition in 1979 and was the prizewinner at the Sydney International Competition two years later. That same year, she was appointed Professor at the Folkwang University, Essen, West Germany.

Since 1971 Catherine Vickers has performed recitals and concertos, has participated at International Festivals and has made radio broadcasts in the Fekderal Republic of Germany, Italy, Belgium, Holland, Greece, Switzerland, Korea, U.S.A. and Canada.

Catherine Vickers has had particular success during the past years with programs that present not only standard works of the piano literature, but also twentieth century avante-garde compositions.

Concert
Friday, January 27, 1989
8:00 p.m.
Buchanan Hall, Alberta College

Masterclass
Saturday, January 28, 1989
2:00 - 5:00 p.m.
Buchanan Hall, Alberta College

Presented by Alberta College Conservatory of Music and University of Alberta Department of Music. For further information, please call Alberta College Conservatory of Music at 428-1851 or University of Alberta Department of Music at 432-3263.

All tickets $5.00 (available at door).

Meet the Masters

CATHERINE VICKERS PIANO MASTERCLASS

Saturday, January 28, 1989
2:00 - 5:00 p.m.
Buchanan Hall, Alberta College

1.	Cindy Chiam	Bach: Chromatic Fugue & Fantasy
2.	Jason Cutmore	Mozart: Sonata K. 310, a -
3.	Academy Trio Laura Ho, piano Judy Kang, violin Melissa Wong, cello	Haydn: Trio for Piano, Violin & Cello
4.	Benjamin Chiam	Liszt: Funerailles
5.	Frederick Li	Debussy: Cathedral

Lyric Chamber Players

Paul Dornian, clarinet
Lauren Eselson, flute
Nick Pulos, viola
Laurie Syer, violin
John Kadz, cello
Jamie Syer, piano

with special guest

Harry Sargous, oboe

Monday at 8:00 p.m.

February 13, 1989

Convocation Hall
Arts Building
University of Alberta

Program

Department of Music
University of Alberta

Programme

Quartet in G Minor — G. Ph. Telemann (1681-1767)
for Flute, Violin, Viola, and Basso continuo

Lento
Vivace
Adagio
Allegro

The Jet Whistle — H. Villa-Lobos (1887-1959)
for Flute and Cello

Time Pieces (1985) — R. Muczynski (b. 1929)
for Clarinet and Piano

Allegro risoluto
Andante expressivo
Allegro moderato
Introduction: Andante molto. Allegro energico

Intermission

Two Rhapsodies — Ch. M. Loeffler (1861-1935)
for Oboe, Viola, and Piano

L'Étang
La Cornemuse

Six Metamorphoses after Ovid, Op. 49 — B. Britten (1913-1976)
for Oboe solo

I Pan
II Phaeton
III Niobe
IV Bacchus
V Narcissus
VI Arcthusa

Phantasy — B. Britten
for Oboe, Violin, Viola, and Cello

Program Notes:

L'Étang (The Pool)

Full of old fish, blind-stricken long ago,
the pool, under a near sky rumbling dull
thunder, bars between centuries-old rushes
the splashing horror in its gloom.

Over yonder, goblins light up more than one
marsh that is black, sinister, unbearable,
but the pool is revealed in this lonely
place only by the croaking of consumptive frogs.

Now the moon, piercing at this very moment,
seems to look here at herself fantastically;
as though, one might say, to see her spectral
face, her flat nose, the strange vacuity of
teeth--a death's head lighted from within,
about to peer into a dull mirror.

La Cornemuse (The Bagpipe)

His bagpipe groaned in the woods as the wind
that belleth; and never has stag at bay, not
willow, nor oar, wept as that voice wept.

Those sounds of lute and hautboy seemed like
the death-rattle of a woman. Oh! his bagpipe,
near the crossroads of the crucifix!

He is dead. But under cold skies, as soon
as night weaves her mesh, down deep in my
soul, there in the nook of old fears, I
always hear his bagpipe groaning as of yore.

Lyric Chamber Players

The Lyric Chamber players offer a warm personal approach to classical chamber music that appeals to everyone from the casual concertgoer to the connoisseur. Now enjoying its seventh season together, the group has attracted a growing audience to its annual concert series at Mount Royal College and numerous performances around Calgary and throughout Alberta. Audiences and critics have delighted in the unique instrumentation and repertoire of this trendsetting group. A typical Lyric Chamber Players program includes some of the most cherished chamber music "classics" as well as a few special audience pleasers.

ALAN ORD, bass

accompanied by

GRANT HURST, pianist

Wednesday, February 15, 1989
8:00 p.m.

Convocation Hall
Old Arts Building
University of Alberta

Program

Department of Music
University of Alberta

Songs To Shakespeare

O Mistress Mine (1887)	Sir Hubert Parry (1848-1918)
Willow, Willow, Willow (1885)	
Blow, Blow, Blow Thou Winter Wind (1905)	Roger Quilter (1877-1953)

Let Us Garlands Bring — Gerald Finzi (1901-1956)

I Come Away, Come Away Death (1938)
II Who is Silvia? (1929)
III Fear No More the Heat of the Sun (1929)
IV O Mistress Mine (1942)
V It Was a Lover and his Lass (1940)

INTERMISSION

Orpheus with his Lute (1927)	Sir Arthur Somervell (1862-1937)
Take, oh Take those Lips Away (1929)	Edmund Rubbra (1901-1986)
Pretty Ring Time ((1925) (It was a Lover and his Lass)	Peter Warlock (1894-1930)
Hark, Hark, The Lark (1946)	Roger Quilter
Under the Greenwood Tree (1912)	Ivor Gurney (1890-1937)
It Was a Lover and his Lass (1956)	Geoffrey Bush (b. 1920)

TEXTS

O Mistress Mine.

O Mistress mine, where are you roaming ?
O, stay and hear, your true love's coming,
That can sing both high and low :
Trip no further pretty sweeting ;
Journeys end in lovers' meeting,
Every wise man's son doth know.

What is love ? 'tis not hereafter ;
Present mirth hath present laughter ;
What's to come is still unsure :
In delay there lies no plenty,
Then come kiss me, sweet and twenty,
Youth's a stuff will not endure.

Blow, Blow, Thou Winter Wind

Blow, blow thou winter wind,
Thou art not so unkind
As man's ingratitude;
Thy tooth is not so keen,
Because thou are not seen
Although thy breath be rude.

Heigh-ho! sing heigh-ho! unto the green holly:
Most friendship is feigning, most loving mere folly;
Then heigh-ho! the holly! this life is most jolly.

Freeze, freeze, thou bitter sky,
That dost not bite so nigh
As benefits forgot:
Though thou the waters warp,
Thy sting is not so sharp
As friend remembered not.

Heigh-ho! sing heigh-ho! unto the green holly:
Most friendship is feigning, most loving mere folly;
Then heigh-ho! the holly! this life is most jolly.

Willow, willow, willow

The poor soul sat sighing by a sycamore tree/
Sing all a green willow.
Her hand on her bosom her head on her knee.
Sing willow, willow, willow
The fresh stream ran by her, and murmur'd her moans.
Sing, willow, willow, willow.
Her salt tears fell from her, and softened the stones.
Sing willow, willow, willow.
Sing all the green willow must be my garland.

Come Away, Come Away, Death.

Come away, come away, death,
And in sad cypress let me be laid ;
Fly away, fly away, breath ;
I am slain by a fair cruel maid.
My shroud of white, stuck all with yew,
O, prepare it !
My part of death, no one so true
Did share it.

Not a flower, not a flower sweet,
On my black coffin let there be strown;
Not a friend, not a friend greet
My poor corpse, where my bones shall
be thrown :
A thousand thousand sighs to save,
Lay me, O, where
Sad true lover never find my grave,
To weep there !

Who is Silvia ?

Who is Silvia ? what is she,
That all our swains commend her ?
Holy, fair, and wise is she ;
The heaven such grace did lend her,
That she might admired be.

Is she kind as she is fair ?
For beauty lives with kindness.
Love doth to her eyes repair,
To help him of his blindness ;
And, being helped, inhabits there.

Then to Silvia let us sing,
That Silvia is excelling ;
She excels each mortal thing
Upon the dull earth dwelling :
To her let us garlands bring.

Fear No More the Heat o' the Sun.

Fear no more the heat o' the sun,
Nor the furious winter rages ;
Thou thy worldly task hast done,
Home art gone, and ta'en thy wages :
Golden lads and girls all must,
As chimney sweepers, come to dust.

Fear no more the frown o' the great ;

Thou art past the tyrant's stroke :
Care no more to clothe and eat ;
To thee the reed is as the oak :
The sceptre, learning, physic, must
All follow this, and come to dust.
Nor the all-dreaded thunder-stone ;
Fear no more the lightning-flash,
Fear not slander, censure rash ;
Thou hast finished joy and moan :
All lovers young, all lovers must
Consign to thee, and come to dust.
No exorciser harm thee !
Nor no witchcraft charm thee !
Ghost unlaid forbear thee !
Nothing ill come near thee !
Quiet consummation have ;
And renowned be thy grave !

O Mistress Mine.

O Mistress mine, where are you roaming ?
O, stay and hear, your true love's coming,
That can sing both high and low :

Trip no further pretty sweeting ;

Journeys end in lovers' meeting,
Every wise man's son doth know.

What is love ? 'tis not hereafter ;
Present mirth hath present laughter ;
What's to come is still unsure :
In delay there lies no plenty,
Then come kiss me, sweet and twenty,
Youth's a stuff will not endure.

It Was a Lover and His Lass.

It was a lover and his lass,
With a hey, and a ho, and a hey nonino
That o'er the green cornfield did pass
In spring time, the only pretty ring time
When birds do sing, hey ding a ding a ding:
Sweet lovers love the spring.

Between the acres of the rye,
With a hey, and a ho, and a hey nonino,
These pretty country folks would lie,
In spring time, the only pretty ring time,
When birds do sing, hey ding a ding a ding :
Sweet lovers love the spring.

This carol they began that hour,
With a hey, and a ho, and a hey nonino,
How that life was but a flower
In spring time, the only pretty ring time,
When birds do sing, hey ding a ding a ding :
Sweet lovers love the spring.

And therefore take the present time,
With a hey, and a ho, and a hey nonino,
For love is crowned with the prime
In spring time, the only pretty ring time,
When birds do sing, hey ding a ding a ding :
Sweet lovers love the spring.

Orpheus with His Lute

Orpheus with his lute made trees,
And the mountain tops, that freeze,
Bow themselves when he did sing.

To his music plants and flow'rs
Ever sprung; as sun and showers
There had made a lasting spring.

Ev'ry thing that heard him play,
Ev'n the billows of the sea,
Hung their heads, and then lay by.

In sweet music is such art:
Killing care and grief of heart
Fall asleep, or hearing die.

Take, O Take Those Lips Away
Take, O take those lips away,
That so sweetly were forsworn;
And those eyes, the break of day,
Lights that do mislead the morn!
But my kisses bring again;
Seals of love, but seal'd in vain.

It Was a Lover and His Lass.
It was a lover and his lass,
With a hey, and a ho, and a hey nonino
That o'er the green cornfield did pass
In spring time, the only pretty ring time
When birds do sing, hey ding a ding a ding :
Sweet lovers love the spring.

Between the acres of the rye,
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Sweet lovers love the spring.

And therefore take the present time,
With a hey, and a ho, and a hey nonino,
For love is crowned with the prime
In spring time, the only pretty ring time,
When birds do sing, hey ding a ding a ding :
Sweet lovers love the spring.

Hark! Hark! The Lark

Hark! hark! the lark at heav'ns gate sings
And Phoebus 'gins arise,
His steeds to water at those springs
On chaliced flow'rs that lies:

And winking Marybuds
Begin to open their golden eyes
With everything that pretty bin
My lady sweet, arise

Under the Greenwood Tree

Under the greenwood tree,
and tune his merry note unto
the sweet bird's throat.
Come hither, come hither, come hither:
Here shall he see no enemy
But winter and rough weather.

Who doth ambition shun,
and loves to live in the sun,
Seeking the food he eats,
and pleased with what he gets,
Come hither, come hither, come hither:
Here shall he see no enemy
But winter and rough weather.

It Was a Lover and His Lass.

It was a lover and his lass,
With a hey, and a ho, and a hey nonino
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And therefore take the present time,
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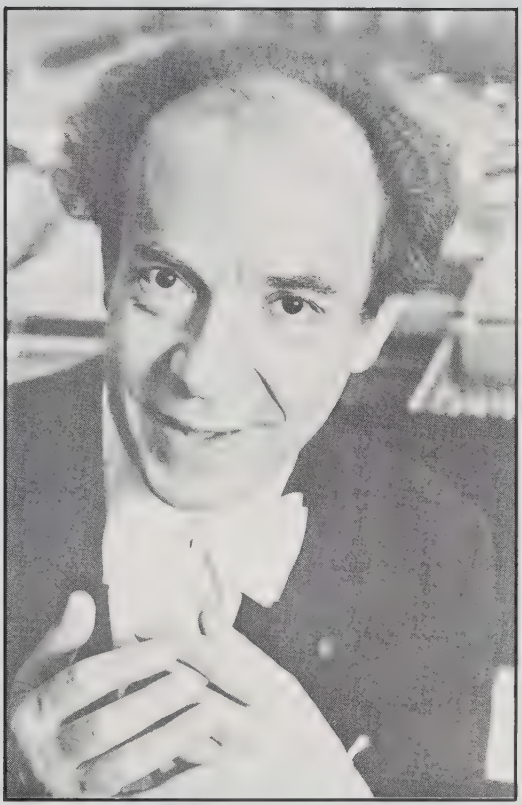
For love is crowned with the prime
In spring time, the only pretty ring time,
When birds do sing, hey ding a ding a ding :
Sweet lovers love the spring.

Paul Badura-Skoda



MEET THE MASTERS

88/89

Lecture/Recital
Friday, February 17, 1989
8:00 p.m.
Buchanan Hall, Alberta College

PAUL BADURA-SKODA, piano

PAUL BADURA-SKODA, was born and received his preliminary music education in Vienna, Austria. After winning the Austrian Music Competition in 1947, he was granted a scholarship for Edwin Fischer's masterclass in Lucerne, Switzerland. He became Fischer's assistant in Lucerne during the ailing maestro's last summers and later continued the tradition of these special masterclasses. (To this very day the development of young musicians is a matter of great concern to Badura-Skoda; in addition to conducting masterclasses throughout the world, he currently holds a distinguished teaching position at the "Hochschule fur Musik" in Vienna).

As early as 1949, Badura-Skoda was "discovered" by Wilhelm Furtwaengler and Herbert von Karajan, and appeared as soloist in their concerts. These performances as well as his first appearance at the Salzburg Festival in 1950, helped to spread his fame as a great pianist, and laid the foundation for an international career that has taken him to all parts of the globe. He has made numerous (over 100) recordings, and is renowned for his mastery of the non-legato touch in Mozart's works.

Badura-Skoda's versatility and profound understanding of music encompass much more than the pianistic aspect. Though first and foremost a pianist, he also composes and conducts (having revived the Classic tradition of conducting piano concerti from the keyboard). He also collects early keyboard instruments and is a pioneer of performing on original instruments. Together with his wife, well known musicologist Dr. Eva Badura-Skoda, he wrote "Interpreting Mozart on the Keyboard" which has been translated into six languages. The vast repertoire of this pianist includes over 30 concerti and hundreds of solo and chamber works representing every style of piano composition.

Lecture/ Recital
Friday, February 17, 1989
8:00 p.m.
Buchanan Hall, Alberta College

Sponsored by the Johann Strauss Foundation

Presented by Alberta College Conservatory of Music and University of Alberta Department of Music. For further information, please call Alberta College Conservatory of Music at 428-1851 or University of Alberta Department of Music at 432-3263.

All tickets $5.00 (available at door).

Jean Harvey

MEET THE MASTERS

88/89

Piano Masterclass
Friday, February 24, 1989
9:30 a.m. - 12:00 noon
Buchanan Hall, Alberta College

Strings Masterclass
Friday, February 24, 1989
2:00 - 4:30 p.m.
Convocation Hall,
University of Alberta

JEAN HARVEY, piano/strings

JEAN HARVEY is a Professor and Fellow of the Royal Academy of Music, where she teaches Violin, Piano and Chamber Music.

A child prodigy, she gave her first piano recital when four, and played the Coronation Concerto by Mozart with the Scottish National Orchestra when seven. She performed often in concerts and recitals as a child and made records with HMV when she was nine: at this time, Tobias Matthay heard her play and offered to teach her, and she later studied with Dame Myra Hess. She began to study violin and gained the ARCM diploma as a Performer when she was 14.

A junior Caird Scholar at 11, she was awarded a Senior Scholarship to study at the Royal Academy of Music with Frederick Grinke and Harold Craxton, and she also studied composition and clarinet. During her first year as a student, she came 3rd in the Carl Flesch International Violin Competition and Max Rostel gave her some lessons, as well as Benno Moiseiwitsch on piano. Having gained the Recital Diploma on both instruments, she was awarded the Worshipful Company of Musicians Silver Medal for outstanding musicianship, and when she was 20, gave a dual concerto performance in the Promenade concerts. Since then, she has played with all the leading British orchestras as well as abroad, under eminent conductors and broadcasts regularly in concertos and recitals, on both instruments. Her last recordings for the BBC were performances of the Bartok Violin Concerto and the Piano Concerto No 3 from Scotland and Wales. Recently, she has taken part in performing all solo violin: piano works by Carl Nielsen.

She was reared with Associated Board Examinations, starting at 5 years old, and gaining Grade 8 at the age of nine. She has intense interest in the training and development of music in children of all ages and in all instruments, and became an examiner to the Board in 1966. She was appointed Chief Examiner in 1983.

Piano Masterclass
Friday, February 24, 1989
9:30 a.m. - 12:00 noon
Buchanan Hall, Alberta College

Strings Masterclass
Friday, February 24, 1989
2:00 - 4:30 p.m.
Convocation Hall, University of Alberta

Presented by Alberta College Conservatory of Music and University of Alberta Department of Music. For further information, please call Alberta College Conservatory of Music at 428-1851 or University of Alberta Department of Music at 432-3263.

All tickets $5.00 (available at door).

Department of Music
University of Alberta

In Recital

WENDY CRISPIN, clarinet

assisted by

ROGER ADMIRAL, piano

SYLVIA SHADICK-TAYLOR, piano

Tuesday, February 28, 1989 at 8:00 p.m.

Sonata (1962) — Francis Poulenc (1899-1963)
- Allegro tristamente
- Romanza
- Allegro con fuoco

Vier Stücke für Klarinette und Klavier, Op. 5 (1913) — Alban Berg (1786-1935)
- Mässig; langsamer
- Sehr langsam
- Sehr rasch
- Langsam

Grand Duo Concertant, Op. 48 (1816) — Carl Maria von Weber (1786-1826)
- Allegro con fuoco
- Andante con moto
- Rondo: Allegro

INTERMISSION

Three Studies on Flight (1976) — Russell Riepe (b. 1945)
- I: "Your laughter frees me and lends me wings"
- II: "I wandered lonely as a cloud"
- III: "Wild spirit...moving everywhere"

Sonata (1946) — Herbert Howells (1892-1983)
- Con moto, dolce e con tenerezza
- Allegro, ritmico, con brio

Convocation Hall, Old Arts Building

Concerts and Events

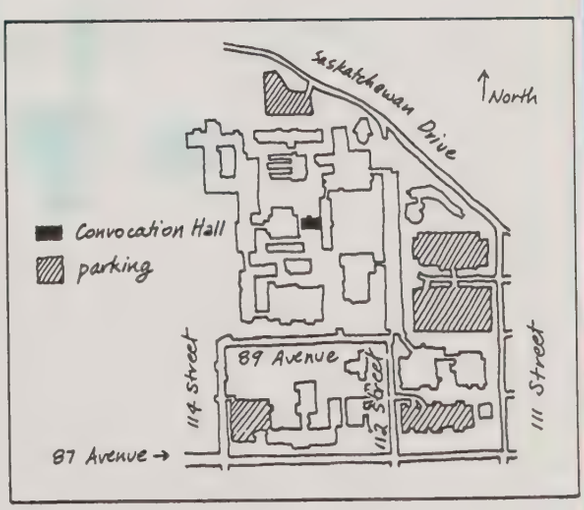
University of Alberta
Edmonton, Canada T6G 2C9

Department of Music
Faculty of Arts
3-82 Fine Arts Building

All events, unless otherwise noted, take place at Convocation Hall in the Arts Building on the University of Alberta campus.

* Denotes an admission charge of $5.00 for adults and $3.00 for students and seniors. Advance tickets are available from the Department of Music general office, 3-82 Fine Arts Bldg., 492-3263, or you may purchase tickets at the door just prior to the performance, seating permitting.

Please note: All concerts and events are subject to change without advance notice. Please call our office during office hours to confirm, or call after hours when a recorded message will inform you of any changes made in our schedule. A current listing of our undergraduate student's recitals will also be included on the recording.



Department of Music
University of Alberta

Concert and Events Schedule to April 29th, 1989

Thursday, March 2 8 pm	FACULTY RECITAL William H. Street, saxophonist, with Alexandra Munn, pianist. *Works by Mahler, Archer, Roelens, Houkom, Schmitt, and Pascal.*
Friday, March 3 8 pm	MEET THE MASTERS - Recital Thomas Brandis, violinist, with Helmut Brauss, pianist. *Presented in co-operation with Mr. Braumueller, Consul General of the Federal Republic of Germany.* Admission: $10.00 for adults and $5.00 for students.
Saturday, March 4 10 am - 1 pm	MEET THE MASTERS - Chamber Music Masterclass Thomas Brandis, violinist. **Please note change in location to Convocation Hall.** Admission is $5.00.
*Sunday, March 5 8 pm	ENCOUNTERS IV CONCERT *Program will include music for piano, four hands, by Poulenc, Debussy, and Brahms; vocal works by Arthur Bliss, and Rachmaninoff; and works for solo harpsichord by Frescobaldi and Froberger.*
Tuesday, March 7 8 pm	STUDENT RECITAL Grant Maxwell, pianist. *(Partial fulfillment of Mr. Maxwell's Doctor of Music degree.)*
*Tuesday, March 14 8 pm	SYMPHONIC WIND ENSEMBLE CONCERT Fordyce Pier, director
Wednesday, March 15 8 pm	STUDENT COMPOSERS CONCERT *Original music by student composers.*
*Friday, March 17 8 pm	COLLEGIUM MUSICUM CONCERT Marnie Giesbrecht, director. *Music from six centuries -- Medieval to Baroque.*
Saturday, March 18 10:30 am Room 1-29 Fine Arts Bldg.	GRADUATE MUSIC STUDENT SYMPOSIUM LECTURE Dr. Richard Troeger -- "*Bach's Keyboard Textures and the Goldberg Variations.*" Presented in co-operation with the University of Calgary.
Wednesday, March 22 8 pm	REEL MUSIC CONCERT *A program of electronic music composed by faculty and students.*
*Tuesday, March 28 8 pm	STAGE BAND CONCERT Neil Corlett, director. *An exciting evening of jazz.*
*Thursday, March 30 8 pm	THE CHAMBER WINDS CONCERT Malcolm Forsyth, director. Program will include *"Concerto for Piano and Nine Instruments"* by Lambert with pianist Roger Admiral, and works by Strauss, Raff, Sibelius, and Gabrieli.
*Sunday, April 2 3 pm	CONCERT BAND CONCERT William H. Street, director. *Works by Shostakovich, Menin, and Saint Säens.*
*Sunday, April 2 8 pm	MADRIGAL SINGERS CONCERT Robert de Frece, director
*Tuesday, April 4 8 pm	ACADEMY STRINGS CONCERT Norman Nelson, director. Program will include Malcolm Forsyth's *"Little Suite for Strings"*, and works by Mozart and Bach.
*Friday, April 7 8 pm	CONCERT CHOIR CONCERT Bruce Wheatcroft, director
Sunday, April 9 8 pm	CHAMBER MUSIC RECITAL *A selection of works for small chamber ensembles.*
Monday, April 10 8 pm	CHAMBER MUSIC RECITAL *A selection of works for small chamber ensembles.*
Friday, April 14 1 pm - 4 pm	MEET THE MASTERS - Guitar Masterclass Norbert Kraft, guitarist. Admission: $5.00.
Sunday, April 16 8 pm	ALTA NOVA PIANO TRIO RECITAL Helmut Brauss, pianist, Norman Nelson, violinist, Tanya Prochazka, cellist. *Program will include works by Beethoven, Martinu and Brahms.*
Tuesday, April 18 8 pm	STUDENT RECITAL Roger Admiral, pianist.
*Thursday, April 20 2 pm - 4 pm	MEET THE MASTERS - Piano Masterclass Grant Johannesen, pianist. Presented in Buchanan Hall, Alberta College.
Saturday, April 29 8 pm	WORLD MUSIC CONCERT *Presenting ethnic music performed by local community groups.* Admission: $5.00.

Department of Music
University of Alberta

In Recital

TINA ROSS, trumpet

assisted by

DAROLYN McCROSTIE, piano

and

MARGARET O'DWYER, soprano

assisted by

JANE O'DEA, piano

Wednesday, March 1, 1989 at 8:00 p.m.

Sonata à 5. Op. 3, No. 11 (1682) Trumpet in D	Andrea Grossi (fl. late 17th century)
Au Bord De L'eau, Op. 8, No. 1 (1875) Après Un Rêve, Op. 7, No. 1 (1878) Rêve D'Amour, Op. 5, No. 2 (1862) Le Secret, Op. 23, No. 3 (1880-81)	Gabriel Fauré (1845-1924)
Scherzo and finale from *Concerto in A flat Minor* (Published 1937)	Bernard Fitzgerald (b. 1911)

INTERMISSION

Invocation (Published 1962)	Robert Starer (b. 1924)
Ave Maria, Op. 52, No. 6 (1825)	Franz Schubert (1797-1828)
If Music be the Food of Love, Z.379 (1692-95) Fairest Isle, All Isles Excelling Venus's Song, from *King Arthur*, Z. 628 (1691)	Henry Purcell (1659-1695)
Oh! mio babbino Caro Lauretta's Aria from *Gianni Schicchi* (1918)	Giacomo Puccini (1858-1924)
Pachelbel Canon	Johann Pachelbel (1653-1706) Arranged by Canadian Brass Quintet

University of Alberta Brass Quintet
Allan Gilliland, trumpet
Craig Brenan, trombone
Chris Gongos, french horn
Krista Jean, tuba

Convocation Hall, Old Arts Building

WILLIAM H. STREET
saxophonist

with

ALEXANDRA MUNN
pianist

Thursday, March 2, 1989
8:00 p.m.

Convocation Hall
Old Arts Building
University of Alberta

Program

Department of Music
University of Alberta

Sonatine (1948) — Claude Pascal (b. 1921)

Ich bin der Welt abhanden gekommen (1902)
(I have become lost to the world) — Gustav Mahler (1860-1911)
arr. Frederick Hemke (b. 1935)

Blicke Mir Nicht In die Lieder (1902)
(Do not look at my Songs!)

*Sonata for alto saxophone and piano (1972) — Violet Archer (b. 1913)
- Preamble
- Interlude
- Valsette
- Rondo

INTERMISSION

Légende, Op. 66 (1918) — Florent Schmitt (1870-1958)

Pavane and Menuet Vif — Alexander Roelens (1881-1948)
Arr. J. M. Londeix and M. Mule

Shadows (1984) — Alf S. Houkom (b. 1935)

*The Canadian Music Council is pleased to present a Special Award to Violet Archer this evening prior to the performance of her Sonata for alto saxophone and piano. Dr. Richard Johnston of the University of Calgary will make the presentation.

TEXTS AND TRANSLATIONS

Ich bin der Welt abhanden gekommen

Ich bin der Welt abhanden gekommen.
Mit der ich sonst viele Zeit verdorben;
Sie hat so lange nichts von mir
vernommen.
Sie mag wohl glauben, ich sei gestorben!
Es ist mir auch garnichts daran gelegen,
Ob sie mich für gestorben hält.
Ich kann auch gar nichts sagen dagegen,
Denn wircklich bin ich gestorben,
Gestorben der Welt.
Ich bin gestorben dem Weltgetümmel
Und rub' in einem stillen Gebiet.
Ich leb' allein in meinem Himmel,
In meinem Lieben, in meinem Lieben,
in meinem Lied.

(I have become lost to the world)

I have become lost to the world,
On which I formerly wasted much time;
It has heard nothing for so long
from me,
It may well believe that I have died!
I do not care at all,
If it considers me as dead.
I also cannot contradict it,
For really I have died,
Died to the world.
I have died to the world's turmoil
And rest in a silent domain.
I live alone in my heaven,
In my love, in my love, in my song.

Blicke mir nicht in die Lieder

Blicke mir nicht in die Lieder!
Meine Augen schlag' ich nieder,
Wie ertappt auf böser Tat.
Selber darf ich nicht getrauen,
Ihrem Wachsen zuzuschauen.
Blicke mir nicht in die Lieder!
Deine Neugier ist Verrat, ist Verrat!
Bienen, wenn sie Zellen bauen,
Lassen auch nicht zu sich schauen.
Schauen selbst auch nicht zu.
Wenn die reichen Honigwaben
Sie zu Tag gefördert haben,
Dann vor allen nasche du,
Dan vor allen nasche du!
Nasche du!

(Do not look at my songs!)

Do not look at my songs!
My eyes I lower,
Like caught in an evil act.
I do not dare myself,
To watch their growing.
Do not look at my songs!
Your curiosity is betrayal, is betrayal!
Bees when they build cells,
Won't permit a watcher either,
They themselves do not look on.
When the rich honeycombs
Are brought into daylight by them!
Then be the first to take your fill,
Then be the first to take your fill,
Take your fill!

Friedrich Rueckert

William H. Street, saxophonist and conductor, joined the University of Alberta in July 1988. He has appeared as soloist with orchestras and bands throughout Europe, North America and Asia. He holds advanced degrees from Northwestern University, the Conservatoire National de Bordeaux, France, and the Catholic University of America. His major teachers have been Frederick L. Hemke, Jean-Marie Londeix, George Etheridge, Frederick Ockwell and John P. Paynter. Dr. Street has a strong interest in the music education of young people and appears frequently as clinician and adjudicator throughout North America.

Alexandra Munn, Professor - (L.R.S.M., A.Mus., L.Mus., U of A Board of Governors Gold Medal, Diploma, Juilliard). Professor Munn studied with Gladys McKelvie Egbert (Calgary), Irwin Freundlich (New York), Guido Agosti (Accademia Chigiana, Siena, Italy). She was the opera coach for seven years at Banff Centre, Music Director of the Music Theatre Division, and seven years as pianist with Calgary Philharmonic Orchestra. Professor Munn has performed with many Western Canadian orchestras. Within the Department of Music, she was responsible for instituting courses in piano literature, pedagogy and vocal accompaniment. Presently the Music Advisor to the Western Board of Music, she was appointed to the University of Alberta Department of Music staff in 1962.

From Berlin

Thomas Brandis, violin

with

Helmut Brauss, piano

Friday, March 3, 1989 at 8:00 p.m.

Convocation Hall, Arts Building
University of Alberta

Program

Department of Music
University of Alberta

This recital is presented as part of the Meet the Masters series and is presented under the auspices of the **Alberta College Conservatory of Music**, the **University of Alberta Department of Music**, and the **Consulate-General of the Federal Republic of Germany** in cooperation with Mr. Braumueller, Consul General.

Programme

Sonata B-flat Major K. 454 (1784) — W. A. Mozart (1756-1791)

Largo - Allegro
Andante
Allegretto

Sonata G-Major op. 78 (1879) — J. Brahms (1833-1897)

Vivace ma non troppo
Adagio
Allegro molto moderato

Intermission

Sonata E-flat Major op. 18 (1887) — R. Strauss (1864-1949)

Allegro ma non troppo
IMPROVISATION - Andante cantabile
FINALE - Andante - Allegro

Thomas Brandis

Thomas Brandis was born in Hamburg in 1935. He studied with Eva Hauptman at the Hamburg State Academy and with Max Rostal in London.

After winning awards in the Competition of the State Academies of West Germany and Berlin West, and the ARD Competition in Munich, Thomas Brandis became concertmaster of the Bach Orchestra Hamburg in 1957, then of the Hamburg Symphony Orchestra in 1959. From 1962 - 1983 he was concertmaster of the Berlin Philharmonic Orchestra.

His teaching experience includes positions at the State Academy of Music in Hamburg and at the Academy of Arts in Berlin where he has been a full Professor since 1983.

Thomas Brandis performing experience includes solo work with such conductors as Herbert V. Karajan, Karl Bohm, Georg Solti, Hans Schmidt-Isserstedt, Joseph Keilberth, Eugen Jochum, etc. He has worked as a duo with David Levine, as a member of various piano trios, and was a member of the Berlin Philharmonic Soloists. Since 1976 he has been the leader of the Brandis Quartet Berlin which has performed extensively throughout Europe and the rest of the world. Thomas Brandis records for EMI, Teldec, Orfeo, and Harmonia Mundi France.

Helmut Brauss

Helmut Brauss received his early music training in Europe. Inspired by mentors such as Elly Ney, Hans Ehlers and Edwin Fischer he developed a deep affinity to the great European interpretative tradition. It naturally follows, that he should devote himself especially to the music of Beethoven, Schumann and Brahms, although his repertoire ranges from baroque to contemporary composers, among whom Bartok is of growing significance to him. He has shown his extraordinary pianistic ability and stylistic versatility in more than 1500 recitals, chamber music concerts, appearances as soloist with orchestras and radio broadcasts throughout central Europe, the British Isles, Scandinavia, USA, Japan, Korea, China and Canada. He has seven recordings to his credit with works by Mozart, Beethoven, Schubert, Schumann, Brahms, Chopin, Pfitzner, Poulenc and Khatchaturian.

Thomas Brandis

MEET THE

MASTERS

88/89

Chamber Music Masterclass
Saturday, March 4, 1989
10:00 a.m. - 1:00 p.m.
Fine Arts Bldg., 346
University of Alberta

Violin/Strings Masterclass
3:00 - 6:00 p.m.
Buchanan Hall, Alberta College

THOMAS BRANDIS, strings/chamber music

THOMAS BRANDIS was born in Hamburg in 1935. He studied with Eva Hauptman at the Hamburg State Academy and with Max Rostal in London.

After winning awards in the Competition of the State Academies of West Germany and Berlin West, and the ARD Competition in Munich, Thomas Brandis became concertmaster of the Bach Orchestra Hamburg in 1957, then of the Hamburg Symphony Orchestra in 1959. From 1962-1983 he was concertmaster of the Berlin Philharmonic Orchestra.

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Concert
Friday, March 3, 1989
8:00 p.m.
Convocation Hall, University of Alberta

Chamber Music Masterclass
Saturday, March 4, 1989
10:00 a.m. - 1:00 p.m.
Fine Arts Bldg., 346
University of Alberta

Violin/Strings Masterclass
Saturday, March 4, 1989
3:00-6:00 p.m.
Buchanan Hall, Alberta College

Co-sponsored by the Consulate General of the Federal Republic of Germany

Presented by Alberta College Conservatory of Music and University of Alberta Department of Music. For further information, please call Alberta College Conservatory of Music at 428-1851 or University of Alberta Department of Music at 432-3263.

All tickets $5.00 (available at door).

"Meet the Masters"
THOMAS BRANDIS Chamber Music Masterclass
Saturday, March 4, 1989
10:00 - 1:00 p.m.
Convocation Hall, University of Alberta

TIME	PARTICIPANT	SELECTION
10:00 a.m.	Corey Hamm, piano Mark Opgenorth, cello John Radosh, violin	Beethoven: Trio, Op. 1, #3
10:35 a.m.	Jennifer Bustin, violin Virginia Gale, piano	Brahms: Sonata in G+, Op. 78
11:10 a.m.	Anne Kenway, violin Heather Neufeld-Bergen, violin Glen Archibald, viola Ronda Metszies, cello	Beethoven: String Quartet in f-, Op. 95 1st. movement
11:45 a.m.	Ronda Metszies, cello	Martinu: Second Sonata
12:20 p.m.	Anne Kenway	Debussy: Sonata for violin and piano 1st. movement-Allegro vivo

March 1, 1989

"Meet the Masters"
THOMAS BRANDIS Violin/Strings Masterclass
Saturday, March 4, 1989
3:00 - 6:00 p.m.
Buchanan Hall, Alberta College

TIME	PARTICIPANT	SELECTION
3:00 p.m.	Melissa Wong, cello	Vivaldi, Concerto in a-
3:35 p.m.	Judy Kang, violin	Sarasate: Zigeunderweisen, Op. 20, No.1
4:10 p.m.	Eugenia Choi, violin	Bruck: Concerto g-, 3rd. movement
4:45 p.m.	Catherine Wong, violin	Saint Saens: Concerto b-
5:20 p.m.	Angela Luchkow, violin	Khachaturian: Violin Concerto 1st movement

March 1, 1989

In Recital

BRENDA BODNAR, piano

Wednesday, March 8, 1989 at 5:00 p.m.

Toccata in E minor, BWV 914 (before 1708)	Johann Sebastian Bach (1685-1750)
Sonata in D major, K. 576 (1789) Allegro Adagio Allegretto	Wolfgang Amadeus Mozart (1756-1791)
Suite, Op. 14 (1916) Allegretto Scherzo Allegro molto Sostenuto	Béla Bartók (1881-1945)

INTERMISSION

Improvisation in C major, No. 7 (1933)	Francis Poulenc (1899-1963)
Jeux d'eau (1901)	Maurice Ravel (1875-1937)
Scherzo in B minor, Op. 20 (1831-1832)	Frédéric Chopin (1810-1849)

This recital is presented in partial fulfillment of the requirements for the Bachelor of Music degree for Miss Bodnar.

Convocation Hall, Old Arts Building

Department of Music
University of Alberta

Department of Music
University of Alberta

In Recital

ANNE KENWAY, violin

with

DONNA NOTON, piano

JANET SCOTT-HOYT, piano

Wednesday, March 8, 1989 at 8:00 p.m.

Sonata for Violin and Piano (1916-17) — Claude Debussy (1862-1918)
- Allegro vivo
- Intermède: Fantasque et léger
- Finale: Très animé

Sonata No. 3 in D Minor, Op. 108 (1886-88) — Johannes Brahms (1833-1897)
- Allegro
- Adagio
- Un poco presto e con sentimento
- Presto agitato

INTERMISSION

Sonata No. 9 in A Major, Op. 47 ("Kreutzer") (1802-3) — Ludwig van Beethoven (1770-1827)
- Adagio sostenuto; Presto
- Andante con Variazioni
- Presto

This recital is presented in partial fulfillment of the requirements for the Bachelor of Music degree for Ms. Kenway.

Convocation Hall, Old Arts Building

In Recital

SCOTT MARTIN, percussion

Friday, March 10, 1989 at 5:00 p.m.

Three Movements for Five Timpani (1985) — John H. Beck
- Free
- Rhythmic
- Combinations

Suite No. 6 in D Major, BWV 1012 (c.1722) — Johann Sebastian Bach (1685-1750)
- Prelude
- Allemande
- Courante
- Sarabande
- Gavottes I, II
- Gigue

INTERMISSION

Suite for Marimba (1950) — Alfred Fissinger
- Mist
- Rendezvous In Black
- Esch S/ Sure
- Bastonge Convoy

Inspirations Diabolique (1965) — Rick Tagawa
- Introduction
- Dance
- Adagio - Tarantella
- Cadenza
- Perpetual Motion

This recital is presented in partial fulfillment of the requirements for the Bachelor of Music degree for Mr. Martin.

Convocation Hall, Old Arts Building

Department of Music
University of Alberta

In Recital

SONYA SCHRUM, flutist

assisted by

DAROLYN McCROSTIE, pianist

Friday, March 10, 1989 at 7:00 p.m.

Concerto No. 2 in D Major
for Flute and Piano (1778) — Wolfgang Amadeus Mozart (1756-1791)
Allegro aperto

Fantaisie for Flute and Piano (1913) — Georges Hüe (1858-1948)

INTERMISSION

Sonata No. 4 in C Major
for Flute and Piano, BMV 1033 — Johann Sebastian Bach (1685-1750)
Andante
Allegro
Adagio
Menuet I and II

Sonatina for Flute and Piano (1948) — Eldin Burton (b. 1913)
Allegretto grazioso
Andantino sognando
Allegro giocoso

This recital is presented in partial fulfillment of the requirements for the Bachelor of Music degree for Miss Schrum.

Convocation Hall, Old Arts Building

Department of Music
University of Alberta

Department of Music
University of Alberta

In Recital

KRISTA JEAN, tuba

assisted by

MINI MATHEW, piano

Sunday, March 12, 1989 at 8:00 p.m.

Sonata No. 3 in A Minor — Antonio Vivaldi (1678-1741)
- Largo
- Allegro
- Largo
- Allegro

Fantasy for Tuba, Op. 102 (c. 1966) — Malcolm Arnold (b. 1921)

INTERMISSION

Suite No. 1 for Tuba and Piano (Effie Suite) (publ. 1969) — Alec Wilder (1907-1980)
- I. Effie takes a Dancing Lesson
- II. Effie falls in Love
- III. Effie goes Folk Dancing
- IV. Effie chases a Monkey
- V. Effie sings a Lullaby
- VI. Effie joins the Carnival

Divertissment (1973) — Georges Barboteau (b. 1924)

Finale from the 4th Organ Symphony — Charles Marie Widor (1844-1937), arr. Rayner Brown

The University of Alberta Brass Quintet
Tina Ross, trumpet
Allan Gilliland, trumpet
Chris Gongos, French horn
Craig Brenan, trombone

Convocation Hall, Old Arts Building

Department of Music
University of Alberta

In Recital

JANIS LINDBERG, clarinettist

assisted by

DAROLYN McCROSTIE, pianist

Monday, March 13, 1989 at 5:00 p.m.

Sonata in B flat major (c. 1810) Allegro moderato Adagio cantabile Rondo: Allegretto	Johann Baptist Vanhal (1739-1813)
Sonate (1939) Mässig bewegt Lebhaft Sehr langsam Kleines Rondo, gemächlich	Paul Hindemith (1895-1963)

INTERMISSION

Rhapsody for Clarinet	Willson Osborne (b. 1906)
Introduction, Theme and Variations, Op. posth.	Carl Maria von Weber (1786-1826)

This recital is presented in partial fulfillment of the requirements for the Bachelor of Music degree for Ms. Lindberg.

Convocation Hall, Old Arts Building

Department of Music
University of Alberta

In Recital

COREY HAMM, pianist

assisted by

Janet Scott-Hoyt, pianist

Saturday, March 18, 1989 at 8:00 p.m.

Prelude and Fugue in E Major from
The Well-Tempered Clavier, Book II, BWV 870-893 (1738-42) — Johann Sebastian Bach (1685-1750)

Ballade No. 4 in F Minor, Op. 52 (1842) — Frédéric Chopin (1810-1849)

Sonata No. 23 in F Minor, Op. 57 ("Appassionata") (1804-5) — Ludwig van Beethoven (1779-1827)
Allegro assai
Andante con moto -
Allegro ma non troppo

INTERMISSION

Piano Concerto No. 3 in C Major, Op. 26 (1917-21) — Sergei Prokofieff (1891-1953)
Andante
Tema con Variazioni
Allegro, ma non troppo

This recital is presented in partial fulfillment of the requirements for the Bachelor of Music degree for Mr. Hamm.

Convocation Hall, Old Arts Building

In Recital

CHRIS GONGOS, horn

assisted by

VIRGINIA GALE, piano

Tuesday, March 28, 1989 at 5:00 p.m.

Horn Concerto No. 2 in D, Hob. VII/4 (1767) — Franz Joseph Haydn (1732-1809)
- Allegro moderato
- Adagio
- Allegro

Andante for Horn and Piano (1888) — Richard Strauss (1864-1949)

INTERMISSION

En Forêt (1941) — Eugene Bozza (b. 1905)

The Golyardes' Grounde (1972) — Malcolm Forsyth (b. 1936)

The University of Alberta Brass Quintet
Allan Gilliland, trumpet
Tina Ross, trumpet
Chris Gongos, horn
Craig Brenan, trombone
Krista Jean, tuba

This recital is presented in partial fulfillment of the requirements for the Bachelor of Music degree for Mr. Gongos.

Convocation Hall, Old Arts Building

Department of Music
University of Alberta

Noon hour concert
Wednesday, March 29
FAB stairwell

featuring Mike Spindloe, James Lerner and Richard Richards, saxophonists

1. Richard Richards, saxophone and Roger Admiral, piano

Sonate — **Paul Hindemith**

I. Ruhig bewegt
II. Lebhaft
III. Sehr langsam
IV. Lebhaft

2. James Lerner, saxophone and Kathy Rendek, piano

6th Sonate — **G. F. Handel**

I. Adagio
II. Largo
III. Allegro

Pavane — **Alexandre Roelens**
Menuet Vif — **Alexandre Roelens arr. Mule/Londeix**

3. Kathy Rendek, piano

Arabesque No. 1 — **Claude Debussy**

4. Mike Spindloe and James Lerner, saxophones

Sonate en Re — **Jean-Marie Leclair**

I. Adagio
II. Allegro

5. Mike Spindloe, saxophone and Wendy Pollard, piano

Aria — **Eugene Bozza**

6. Mike Spindloe, saxophone and Roger Admiral, piano

Scaramouche — **Darius Milhaud**

I. Vif
II. Modere
III. Braxileira

Department of Music
University of Alberta

In Recital

KAREN HARASYM, clarinet

assisted by

DAROLYN McCROSTIE, piano

and

LIANE GAYLER, flute

assisted by

SYLVIA SHADICK-TAYLOR, piano

Friday, March 31, 1989 at 5:00 p.m.

Fantaisie Pastorale Hongroise, Op. 26	Franz Doppler (1821-1883)
Sonatina (1956)	Bohuslav Martinu (1890-1959)

INTERMISSION

Sonata in E Major, BWV 1035 (1717-20) Adagio ma non tanto Allegro Siciliano Allegro assai	Johann Sebastian Bach (1685-1750)
Sonata No. 2 in E Flat Major, Op. 120 (1895) Allegro amabile Allegro appassionato Andante con moto	Johannes Brahms (1833-1897)

Convocation Hall, Old Arts Building

In Recital

JANET TONIN, soprano

assisted by

COREY HAMM, piano

and

DAVID HAYMAN, clarinet

Saturday, April 1, 1989 at 8:00 p.m.

Vado, ma dove? K. 583 (1789) Chi sa, chi sa, qualsia, K. 582 (1789)	Wolfgang Amadeus Mozart (1756-1791)
From the Mörike Lieder Verborgenheit Das verlassene Mägdlein (1888) Schlafendes Jesukind Elfenlied Er ist's	Hugo Wolf (1860-1903)
Air chantés (1927) Air romantique Air champêtre Air grave Air vif	Francis Poulenc (1899-1963)

INTERMISSION

Der Hirt auf dem Felsen, Op. 129 (1828) (The Shepherd on the Rock)	Franz Schubert (1797-1828)
Cabaret Songs (1938) Tell me the truth about love Funeral blues Calypso Johnny	Benjamin Britten (1913-1976) Texts by W. H. Auden (1907-1973)

This recital is presented in partial fulfillment of the requirements for the Bachelor of Music degree for Ms. Tonin.

Convocation Hall, Old Arts Building

Department of Music
University of Alberta

Department of Music
University of Alberta

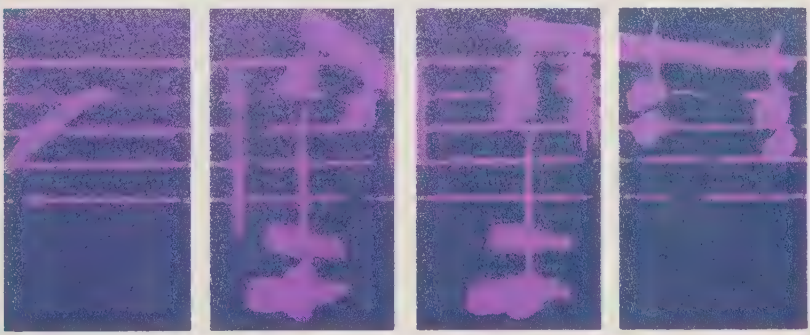
Madrigal Singers

Robert de Frece, Conductor

Spring Concert

Sunday, April 2, 1989 at 8:00 pm

Convocation Hall, Arts Building



PROGRAMME

I

Il est bel et bon — Passereau (c.1535)

O Stay, Sweet Love — John Farmer (1599)

Fa Una Canzona — Orazio Vecchi (1550-1605)

II

Singet dem Herrn ein neues Lied — Heinrich Schütz (1585-1672)

Singet dem Herrn ein neues Lied — Hugo Distler (1908-1942)

Sing to the Lord a new song!
For He has done marvellous things;
His right hand and His holy arm have gained Him the victory.
The Lord has made known His salvation;
His righteousness He has revealed in the sight of the nations
He has remembered His mercy and His faithfulness to the house of Israel
all the ends of the earth have seen the salvation of our God.
Shout joyfully to the Lord, all the earth;
break forth in song, rejoice, and sing praises.
Sing to the Lord with the harp, with the harp and the sound of a psalm.
With trumpets and the sound of a horn,
shout joyfully before the Lord, the King.
Let the sea roar, and all its fullness, the world and those who dwell in it;
Let the rivers clap their hands;
let the hills be joyful together before the Lord.
For He is coming to judge the earth.
With righteousness He shall judge the world, and the peoples with equity.
Glory be the Father, and to the Son, and to the Holy Spirit,
as it was in the beginning, is now and ever shall be
world without end. Amen

Psalm 98

III

The Peaceable Kingdom (1936)

Randall Thompson
(1899-1984)

I

Say ye to the righteous, it shall be well with him:
for they shall eat the fruit of their doings.
Woe unto the wicked! it shall be ill with him:
for the reward of his hand shall be given him.
Behold, my servants shall sing for joy of heart,
but ye shall cry for sorrow of heart and shall howl for vexation of spirit.

II

Woe unto them that draw iniquity with cords of vanity, and sin as it were with a cart rope!
Woe unto them that call evil good, and good evil; that put darkness for light, and light for darkness; that put bitter for sweet, and sweet for bitter!
Woe unto them that are wise in their own eyes, and prudent in their own sight!
Woe unto them that are mighty to drink wine, and men of strength to mingle strong drink!
Woe unto them that rise up early in the morning, that they may follow strong drink; that continue till night, till wine inflame them! And the harp, and the viol, the tabret, and pipe, and wine, are in their feasts: but they regard not the work of the Lord, neither consider the operations of his hands.
Woe to the multitude of many people, which make a noise like the noise of the seas!
Woe unto them that join house to house, that lay field to field, til there be no place, that they may be placed alone in the midst of the earth.

III

The noise of the multitude in the mountains, like as a great people; a tumultuous noise of the kingdoms of nations gathered together; the Lord of hosts mustereth the host of the battle. They come from a far country, from the end of heaven, even the Lord, and the weapons of his indignation, to destroy the whole land. Their bows also shall dash the young men to pieces; and they shall have no pity on the fruit of the womb; their eye shall not spare children. Every one that is found shall be thrust through; and every one that is joined unto them shall fall by the sword. Their children also shall be dashed to pieces before their eyes; their houses shall be spoiled, and their wives ravished. Therefore shall all hands be faint, and every man's heart shall melt. They shall be afraid: pangs and sorrow shall take hold of them; they shall be in pain as a woman that travaileth: they shall be amazed at one another; their faces shall be as flames.

IV

Howl ye; for the day of the Lord is at hand.
Howl, O gate; cry, O city; thou art dissolved.

The Peaceable Kingdom *continued*

V

The paper reeds by the brooks, by the mouth of the brooks, and everything sown by the brooks, shall wither, be driven away, and be no more.

VI

But these are they that forsake the Lord, that forget my holy mountain.
For ye shall go out with joy, and be led forth with peace: the mountains and the hills shall break forth before you into singing, and all the trees of the fields shall clap their hands.

VII

Have ye not known? Have ye not heard? Hath it not been told to you from the beginning? Have ye not understood from the foundations of the earth?

VIII

Ye shall have a song, as in the night when a holy solemnity is kept; and gladness of heart, as when one goeth with a pipe to come into the mountain of the Lord.

--*from the* Book of the Prophet Issiah

INTERMISSION

IV

Miniwanka (1971) — R. Murray Schafer (b. 1933)

The Moments of Water

Miniwanka is an imitative piece describing the various states of water. The text consists of words for water, rain, stream, river, fog and ocean, in the following North American Indian languages: Dakota, Wappo, Crow, Chinook, Achumawi Otchipwe, Salish, Natick, Klamath and Luiseno. The piece chronicles the transformations of water from rain to streams, to quiet lakes, to broad rivers, and finally to the ocean.

V

Prayers from the Ark

Ivor R. Davies
Poems by Carmen Bernos de Gasztold
Translated by Rumer Godden

(i) Noah's Prayer

Lord, what a menagerie!
Between Your downpour and these animal cries one cannot hear oneself think!
The days are long, Lord.
All this water makes my heart sink.
When will the ground cease to rock under my feet?
The days are long Lord.
Master Raven has not come back.
Here is your dove.
Will she find us a twig of hope?
The days are long Lord.
Guide your ark to safety, some zenith of rest,
    where we can escape at last from this brute slavery.
The days are long, Lord.
Lead me until I reach the shore of Your covenant.
Amen.

(ii) The Prayer of the Little Bird

Dear God, I don't know how to pray by myself very well,
    but will you please protect my little nest from wind and rain?
Put a great deal of dew on the flowers, many seeds in my way.
Make your blue very high, Your branches lissom.
Let Your kind light stay late in the sky
    and set my heart brimming with such music that I must sing.
Please, Lord.
Amen

(iii) The Prayer of the Cat

Lord, I am the cat.
It is not exactly that I have something to ask of You!
No, I ask nothing of anyone, but,
    if You have by some chance, in some celestial barn, a little white mouse or a saucer of milk, I know someone who would relish them.
Wouldn't You like someday to put a curse on the whole race of dogs?
If so, I should say Amen.

Prayers from the Ark *continued*

(iv) The Prayer of the Mouse

I am so little and grey, dear God,
how can you keep me in mind?
Always spied upon, always chased.
Nobody ever gives me anything,
and I nibble meagerly at life.
Why do they reproach me with being a mouse?
Who made me but You?
I only ask to stay hidden.
Give me my hunger's pittance
safe from the claws of that devil with green eyes.
Amen.

(v) The Prayer of the Raven

I believe, Lord, I believe!
It is faith that saves us, You have said it!
I believe the world was made for me,
because as it dies, I thrive on it.
My undertaker's black is in keeping with my cynical old heart.
Raven land is between You and that life down there
for whose end I wait to gratify myself.
"Aha!" I cry.
"Avant moi déluge!"
What a feast!
I shall never go back to the Ark!
To the Ark.
Oh let it die in me this horrible nostalgia.
Amen.

(vi) The Prayer of the Dove

The Ark waits, Lord, on Your will, and the sign of Your peace.
I am the dove.
Simple as the sweetness that comes from You.
The Ark waits, Lord; it has endured
Let me carry it a sprig of hope and joy,
and put at the heart of its forsakenness, this in
which Your love clothes me,
Grace immaculate.
Amen

VI

Organ Fugue, BWV 578

J.S. Bach
(1685-1750)
arr. Ward Swingle

UNIVERSITY OF ALBERTA MADRIGAL SINGERS

SOPRANO

Heidi Breier
Susan Henze
Charlene Lehr
Sally McIntosh
Shannon Robertson
Krista Steed

TENOR

Grant Harrison
James Hendricksen
Michael Meraw
Robert Reed
John Tessier
Jeff Zalitach

ALTO

Joy Berg
Catherine Buchanan
Lea Grootelaar
Janet Horwood
Ann Marie Neudorf
Elizabeth Silver
Sasha Roeder
Lynda Stewart
Kara Thompson
Marla Zapach

BASS

Lawrence Borle
Jake Enns
Paul Horsman
Mark Israel
Troy Janzen
Laverne Rude

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Corbett Hall
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Department of Drama
University of Alberta
Edmonton T6G 2E1

In Recital

CHARLENE LEHR, soprano

and

CARMEN WIART, soprano

assisted by

LORETTA DUECK, piano

Wednesday, April 5, 1989 at 5:00 p.m.

From Gloria (1708) — Antonio Vivaldi (1678-1741)
- Laudamus Te

Charlene Lehr and Carmen Wiart

Hugo Wolf (1860-1903)
- Fussreise (A Walk) (1888)
- Gebet (A Prayer) (1888)
- Elfenlied (Song of the Elf) (1888)

Henri Duparc (1848-1933)
- L'Invitation Au Voyage (1870)
- Lamento (1883)
- Chanson Triste (1868)

From Biblical Songs, Op. 99, Book 1 (1894) — Antonin Dvořák (1841-1904)
(English version by Humphrey & Proctor Gregg)
- Clouds and Darkness (Psalm 97)
- Give Ear, O God, Unto My Prayer (Psalm 55)
- By the Still Waters of Babylon (Psalm 137)

Charlene Lehr, soprano

INTERMISSION

From the Hermit Songs, Op. 29 (1952-1953) — Samuel Barber (1910-1981)
- At St. Patrick's Purgatory
- St. Ita's Vision
- The Crucifixion
- Sea-Snatch
- The Monk and his Cat

Richard Strauss (1864-1949)
- Morgen (1894)
- Traum Durch Die Dämmerung (1895)
- Zueignung (1940)

Francis Poulenc (1899-1963)
- C (1943)
- Fêtes Galantes (1943)

Carmen Wiart, soprano

From Godspell (1971) — Stephen Schwartz
- All for the Best

Charlene Lehr and Carmen Wiart

Convocation Hall, Old Arts Building

Department of Music
University of Alberta

TRANSLATIONS

Laudamus Te - We Praise Thee

We praise Thee, we bless Thee, we adore Thee,
We glorify Thee.

Fussreise - A Walk

When with my new-cut walking staff
forth I saunter early
over hill and valley,
through woods lies my path:

Then, like birds in their arbor
sing with secret thrill,
or as grapes of golden color wondrous rapture feel,
when the morning sun appeareth;

Thus my in-most soul doth waken
is feverish longing shaken
in the springtime, in the autumn,
strains of paradise he heareth.

So art though not quite so bad
o soul called sinful, as the teachers stern
would have it;
still dost love and still dost sing
and with praise thy voice doth sing'
as when first the great world was created,
for thy dear creator and thy Keeper.

If he would but grant me
that my whole life might be,
Full of effort gently tiring,
such a perfect morning wandering.

Gebet - Prayer

Lord, send what though deem'st best-
be it joy or grieving;

I wait Thy will, betrieving,
that both Thy love attest.

Not without measure give sadness or pleasure,
all merciful father.

For midway rather, for midway rather
lies heart's ease pure treasure.

Elfenlied - Song of the Elf

"Eleven o'clock" the watchman cries "hear me!"
Asleep in the woods quite a wee elf lies-
in the fright upstarts he!

He knew not whence that loud sound came,
he thought the nightingale called his name, or that
Silpelit might have required him.

The little elf then rubs his eyes
and from his couch he doth rise,
he goes about quite drunk with sleep
and hardly can his balance keep,
he wanders softly on tip-toe
though brushwood to the vale below,
then gently to a wall he creeps
and at the glow-worms there he peeps.

"Their windows shines so clear and bright,
it seems a wedding's there tonight:
I hear the children are singing
with mirth their voices ringing.
If I look in what harm is done?"

Elfenlied (Cont.)

Oh! his poor head did strike a stone!
Poor elf, say, will that now do?
Cuckoo! poor elf,
say will that now do!
Cuckoo! cuckoo! cuckoo! cuckoo!

L'Invitation au Voyage

My child, my sister,
Think how sweet it would be
To go down there, to live together
To love free from care,
To love and to die
In the land that resembles you!
The moist suns
Of these misty skies,
To my mind have the charm,
So mysterious,
Of your treacherous eyes,
Sparkling, through their tears
There, everything is order and beauty,
Luxury, calm and pleasure!
See on these canals
The sleeping boats
That capriciously like to roam;
Tis to satisfy
Your slightest wish
They have come from the ends of the world.
The setting suns
Again clothe the fields,
The canals, the whole town,
With hyacinth and gold;
The world falls asleep
In a warm light!
There everything is order and beauty,
Luxury, calm and pleasure!

Lamento

Do yo know the white tomb
Where with a plaintive sound floats
The shadow of a yew-tree?
On the yew-tree a pale dove
Sad and alone in the setting sun,
Sings its song.
One would say that the awakened soul
Weeps under the earth in unison
With the song
And of the misfortunes of having been forgotten
Very softly.
Oh! never more near the tomb
Shall I go, when evening descends
With its dark mantle,
To hear the pale dove
Sing, on the branch of the yew-tree,
Its plaintive song!

Chanson Triste!

In your heart there sleeps a moonlight,
A soft moonlight of summer.
And to escape this troublesome life
I shall drown myself in your light.
I shall forget the pass sorrows, my love,
When you will cradle my sad heart and my thoughts
In the loving stillness of your arms!
You will let my wounded head,
Oh! sometimes rest on your knees,
And you will recite a ballad
That will seem to speak of us,
And in your eyes filled with sadness.
In your eyes then I shall drink
So many kisses and tender caresses
That perhaps I shall recover.

BIBLICAL SONGS

Clouds and Darkness

Clouds and darkness are spread round about him,
Righteousness and judgement his throne upholding.

There shall go fire before him,
Burning up his enemies all round about him.

His lightening giveth all the world its glory'
Earth saw and trembled:
Ocean turned backward at his word.

Hills melted like wax before his presence
Who is the lord of earth and heaven:
Who is the lord of all peoples?

The heavens declare his righteousness
and the earth, his glory.

Give ear, O God, unto my Prayer

Hear, O God, give ear unto my prayer:
And hide not thyself away from my voice.

Bow thine ear, and turn to me.
In my misery, broken with grief, to thee, Lord, I cry!

Sore distress came upon me, and dread of death:
Fearfulness and trembling, and horror fell upon me there:

And I said:
"O for the wings of the gentle dove,
That I might fly away and be at rest!

Lo, then would I fly afar off:
and make the wilderness my home!

I would escape: Far would I fly
from the stormy wind and tempest!"

By the Still Waters of Babylon

By the stills waters of Babylon
We sat together and wept,
Thee remembering, O Zion.

As for our harps, we hanged them up,
Upon the trees there at hand.

For they that had led us captive there.
Ordered a song of us:
Called in our heaviness, for a song of joy.

"Sing for us now
One of the songs of Zion!"

But he answered them thus:

"How then could her people sing for you
Songs of God, the lord of Hosts, Captive,
In a strange Land?"

If I should forget thee O Jerusalem,
O, Jerusalem, forget thee?

Then by my right hand
Let all her cunning be forgotten!

HERMIT SONGS

St. Patrick's Purgatory

Pity me on my pilgrimage to Loch Derg!
O King of the churches and the bells
bewailing your sores and your wounds.
But not a tear can I squeeze from my eyes!
Not moisten an eye after so much sin!
Pity me, O King!
What shall I do with a heart that seeks only its own ease?
O, only begotten Son by whom all men were made,
Who shunned not the death by three wounds,
pity me on my pilgrimage to Loch Derg, and I with a heart
not softer than a stone!

St. Ita's Vision

"I will take nothing from my Lord," said she, "unless He gives me His Son from Heaven. In the form of a Baby, that I may nurse Him." So that Christ came down to her in the form of a Baby, and then she said: "Infant Jesus at my breast, nothing in this world is true. Save, O tiny nursling you. Infant Jesus, at my breast, by my heart every night. You I nurse are not a churl but were begot on Mary the Jewess by Heaven's Light. Infant Jesus, at my breast, what king is there but you who could give everlasting Good? Wherefor I give my food. Sing to Him maidens, sing your best. There is none that has such right, to your song as Heaven's King. Who every night is Infant Jesus at my breast, at my breast."

The Crucifixion

At the cry of the first bird, they began to crucify
Thee, O Swan!
Never shall lament cease because of that.
It was like the parting of day from night.
Ah, sore was the suff'ring borne by the body of Mary's Son,
But sorer still to Him was the grief which for His sake,
Came upon his Mother.

Sea-Snatch

It has broken us, it has crushed us, it has drowned us,
O King of the starbright Kingdom of Heaven;
The wind has consumed us, swallowed us, as timber is devoured by
crimson fire from Heaven.
It has broken us, it has crushed us, it has drowned us,
O King of the starbright Kingdom of Heaven.

The Monk and His Cat

Pangur, while Pangur, how happy we are.
Alone together, scholar and cat.
Each has his own work to do daily;
For you it is hunting, for me study.
Your shining eye watches the wall;
my feeble eye is fixed on a book.
You rejoice when your claws entrap a mouse;
I rejoice when my mind fathoms a problem.
Pleased with his own art, neither hinders the other;
Thus we live ever without tedium and envy.
Pangur, white Pangur, how happy we are.

Morgen - Tomorrow

And tomorrow the sun will shine again,
and on the path that I will follow,
it shall again unite us, happy ones,
upon this sun-breathing earth...

And to the wide shore, with its blue waves,
we will quietly and slowly descend,
speechless we shall look into each other's eyes,
and upon us will descend the muted silence of
happiness...

Traum Durch Die Dämmerung - Dream at Twilight

Wide meadows in the gray of twilight;
The sun has set, the stars appear,-
now I go, making my way to the most beautiful woman,
far through the meadow in the gray of twilight,
deep into the bushes of jasmine,
through the gray twilight of love's land,
I go, slowly, without haste;
I am being drawn by a soft, velvet hand,
through the gray of twilight's land
into the gentle blue light.

Zueignung - Devotion

Ah, you know it, dear soul,
That, far from you, I languish,
Love causes hearts to ache,-
To you my thanks!

Once, drinking to freedom,
I raise the amethyst cup,
And you blessed the drink,-
To you my thanks!

You exorcised the evil spirits in it,
So that I, as never before,
Cleansed and freed, sank upon your breast,
To you my thanks!

TWO POEMS

C

I have crossed the bridges of Cé
it is there that it all began
a song of bygone days
tells of a wounded knight
of a rose on the carriage-way
and un unlaced bodice
of the castle of a mad duke
and swans on the moats

of the meadow where comes dancing
an eternal betrothed
and I drink like iced milk
the long lay of false glories

the Loire carries my thoughts away
with the overturned cars
and the unprimed weapons
and the ill-dried tears

O my France O my forsaken France
I have crossed the bridges of Cé

Fetes galantes

You see fops on bicycles
You see pimps on hooped petticoats
You see brats with veil
You see firemen burning their pompons

You see word thrown on the rubbish heap
You see words extolled to the skies
You see the feet of Mary's children
You see the backs of cabaret singers

You see motor cars run on gasogene
You see also handcarts
You see wily fellows whose long noses hinder them
You see fools of the first water

You see what you see elsewhere
You see girls who are led astray
You see gutter-snips you see perverts
You see drowned folk floating under the bridges.

You see out-of-work shoemakers
You see egg candlers bored to death
You see true values in jeopardy
And life whirling in a slap-dash way.

In Recital

TRICIA EDWARDS, piano

Wednesday, April 5, 1989 at 8:00 p.m.

Three Intermezzi, Op. 117 (1892) — Johannes Brahms (1833-1897)
- Andante moderato
- Andante non troppo e con molto espressione
- Andante con moto

Sonata No. 21 in C Major, Op. 53 ("Waldstein") (1803-1804) — Ludwig van Beethoven (1770-1827)
- Allegro con brio
- Introduzione: Adagio molto
- Rondo: Allegretto moderato: Prestissimo

INTERMISSION

Sonata No. 6 in A Major, Op. 82 (1944) — Sergei Prokofiev (1891-1953)
- Allegro moderato
- Allegretto
- Tempo di valzer lentissimo
- Vivace

This recital is presented in partial fulfillment of the requirements for the Bachelor of Music degree for Ms. Edwards.

Convocation Hall, Old Arts Building

Department of Music
University of Alberta

University of Alberta
Department of Music

Concert Choir

Friday, at 8:00 p.m.
April 7, 1989

Convocation Hall
Arts Building
University of Alberta

Bruce Wheatcroft,
Director

Spring Program

Requiem
John Rutter

Psalm 23
Violet Archer
(World Premiere)

Also, Canadian compositions, English part-songs, as well as works by Bruckner, Finzi, Wood, Friedell, and Stanford.

With guest organist:
William C. Hutton

Tickets: $5.00 Adults
$3.00 Students/Seniors

Available from:
The Department of Music,
3-82 Fine Arts Building
492-3263

This poster was produced with assistance from the University/Community Special Projects Fund.

Northern Alberta Honour Band

Fordyce Pier, Director

Saturday, April 8, 1989

7:00 p.m.

Convocation Hall
Arts Building

Program

Department of Music
University of Alberta

Programme

Symphonic Wind Ensemble

Huldigungsmarsch (1864) — Richard Wagner (1813-1883)

An Outdoor Overture (1938) — Aaron Copland (b.1900)

Wendy Crispin, Conductor

Melita: Chorale Prelude (c1987) — Thomas Knox

Rocky Point Holiday (1969) — Ron Nelson (b.1929)

Intermission

Northern Alberta Honour Band

Music selected from:

Linden Lea — Ralph Vaughan Williams (1872-1958)

Overture for Winds (1960) — Charles Carter (b.1926)

Pageant (1955) — Vincent Persichetti (1915-1986)

William Byrd Suite — William Byrd (1543-1623) *Arr. G. Jacob, 1923*

Symphonic Wind Ensemble Membership 1988/89

Fordyce Pier, Director

Flute
Sonya Schrum
Christine Enns
Claire Eccles
Jeanine Jean

Piccolo
Liane Gayler

Oboe
Christine Wilson
Sharie Rathwell

English Horn
Joanne Mulesa

Bassoon
Heather McMillan
Carol McKeller

E-flat Clarinet
David Hayman

B-flat Clarinet
Wendy Crispin
Janis Lindberg
Mien Jou
Tammy Jo Mortensen
Karen Harasym
Brian Demuynck

Bass Clarinet
Jacquie Cumming

Alto Saxophone
Stefan Eser
Rosemarie Siever

Tenor Saxophone
Jennifer Beare

Baritone Saxophone
Rosi Pfalz

Cornet
Allan Gilliland
Tina Ross
Charles Mallet
Joanne Allers

Trumpet
Len Busse
Murray Hunter

Horn
Chris Gongos
Dale Green
Jeff Nelsen
Karen Roth

Trombone
Auby Axler
Craig Brenan
Winston Pei

Baritone Horn
Catherine Storie

Tuba
Krista Jean
Ron Hustins

Percussion
Geoff Whittall
Scott Martin
Bob Fenske
Raj Nigam
Darren Salyn
Trevor Brandenburg

Piano
Tim Hankewich

Stage Manager
Stefan Eser

Publicity
Winston Pei

Tickets
Tina Ross

Social Convenors
Craig Brenan
Dale Green

Northern Alberta Honour Band - 1989

Flute

Angela Funk
Twila Gay
Suzanne Raymer
Rebecca Reddy
Katrina Reitz
Nancy Wade
Elva Wentzell

Oboe

Kate Haginicolakis
Amie Ottoson

Clarinet

Tara Andrews
Roy Choo
Harla Cooper
Kim Gauthier
Andrew Groenveldt
Melany Hamblin
Amanda Jones
Tracy Krushell
Dawn Martin
Kirsten Miller
Michelle Petovello
Chris Reitz
Allison Storchuk
Christine Svensson
Stacee Van Ee
Joanne Whitehead
Shawn Williamson

Bass Clarinet

Cheryl Lamb
Tricia Lemieux
Sarah Morton

Bassoon

Donna Marklund

Alto Saxophone

Genesee Hansen
Jeff Hendrick
Corey Myers
Sue Welke

Tenor Saxophone

Michael Chaikowski
Shelley Petovello

Baritone Saxophone

Charlene Ryan
Kathleen Sipos

Trumpet

Danny Cooper
Tim Elson
Jarret Fulcher
Darrell Gauthier
Joel Gray
Dareen Kuschminder
Krista Skori
Judy Willette
Kara Yao
Brian Zelt

French Horn

Lori Beatty
Laura Stevenson
Marcia Titley
Francene Whitehouse

Trombone

Rob Backus
Harleen Bains
Chris Bayly
Jason London
Kenneth Pearce
B. J. Ruthven

Baritone

Shari Godin
Victor Stobbe

Tuba

Lyall Bouvier
Charles Hamre
Patrick Laska
Treena Lepart
Jay Stobbe
Chris Telasky

Percussion

Danny Dodds
Grant James
Susan Kottke
Berian Lambkin
Garith Lambkin
Deenu Patel

In Recital

BARBARA RITZ, pianist

Sunday, April 9, 1989 at 3:00 p.m.

Variations in F Minor, Op. 83 (1793)	Joseph Haydn (1732-1809)
Four Impromptus, Op. 90 (1827)	Franz Schubert (1797-1828)
Allegro molto moderato	
Allegro	
Andante	
Allegretto	

INTERMISSION

Sonata No. 2 (1936)	Paul Hindemith (1895-1963)
Mässig Schnell	
Lebhaft	
Sehr Langsam; RONDO: Bewegt; Langsam	
3 Préludes (1910-1913)	Claude Debussy (1862-1918)
Book II, No. 5 (...Bruyères)	
Book II, No. 6 (..."General Lavine" - eccentric)	
Book I, No. 10 (...La Cathédrale engloutie)	
Ballade in F Major, Op. 38 (1839)	Frédéric Chopic (1810-1949)

This recital is presented in partial fulfillment of the requirements for the Bachelor of Music degree for Ms. Ritz.

Convocation Hall, Old Arts Building

Department of Music
University of Alberta

Department of Music
University of Alberta

In Recital

CHAMBER MUSIC

Sunday, April 9, 1989 at 8:00 p.m.

Sonata for 2 Pianos and Percussion (1937) — Béla Bartók (1882-1945)
Movements II and III
Roger Admiral and Joachim Segger, piano
Geoffrey Whittal and Scott Martin, percussion

Chansons madécasses (1925-26) — Maurice Ravel (1875-1937)
Nahandòve
Aoua!
Il est doux
Barbara McKinley, mezzo-soprano
Lianne Gayler, flute
*Mark Opgenorth, violoncello
Virginia Gale, piano

Trois chants de Noël (Rudhardt) — Frank Martin (1890-1974)
Les cadeaux
Image de Noël
Le bergers
Janet Tonin, soprano
Glynnis Alleyne, flute
Patricia Edwards, piano

Gretchen am Spinnrade (Goethe), Op. 2 — Franz Schubert (1797-1828)
Nacht und Träume (Collin), Op. 43, No. 2
Frühlingssehnsucht (Rellstab) (Schwanengesang)
Janet Tonin, soprano
Patricia Edwards, piano

From Dichterliebe (Heine), Op. 48 — Robert Schumann (1810-1856)
Am leuchtenden Sommermorgen
Ich hab' im Traum geweinet
Allnächtlich im Traume
Aus alten Märchen
Die alten, bösen Lieder
John Murray, tenor
Tim Hankewich, piano

Sonata in G Major for Violin and Piano, Op. 78 (1879) — Johannes Brahms (1833-1897)
I. Vivace ma non troppo
Jennifer Bustin, violin
Virginia Gale, piano

INTERMISSION

Convocation Hall, Old Arts Building

Serenade for Flute, Violin and Viola, Op. 25 (1801) — Ludwig van Beethoven (1770-1827)

Liane Gayler, flute
Norman Nelson (Faculty), violin
Marnie Ozipko, viola

Wir wandelten (Daumer), Op. 96, No. 2 — Johannes Brahms
Von ewiger Liebe (Wentzig), Op. 43, No. 1
Meine Liebe ist grün (F. Schumann), Op. 63, No.5

Carmen Vale, soprano
Patricia Edwards, piano

From Shéhérazade (Klingsor) — Maurice Ravel
La flûte enchantée
Chevaux de bois (Verlaine) — Claude Debussy (1862-1918)

Carmen Vale, soprano
Glynnis Alleyne, flute
Patricia Edwards, pianist

Automne (Silvestre), Op. 18, No. 3 — Gabriel Fauré (1845-1924)
La lune blanche luit dans les bois (Verlaine), Op. 61, No. 3
Mandoline (Verlaine), Op. 58, No. 1
From Chants d'Auvergne — Joseph Canteloube (1879-1957)
Bailèro
L'Antouèno

Kathleen Corcoran, soprano
Roger Admiral, pianist

String Quartet, Op. 95 "The Serioso" (1810) — Ludwig van Beethoven (1770-1827)
4. Larghetto Espressivo - Allegretto Agitato

Anne Kenway, violin
Heather Neufeld Bergen,
*Glenn Archibald,
Ronda Metzies,

These performances are excerpts of the works and accomplishments of students enrolled in the X39 series (Vocal and Instrumental Chamber Music) for the second semester of the academic year 1988/89.

*Denotes not enrolled in the X39 series (extra-curricular activity).

Department of Music
University of Alberta

In Recital

CHAMBER MUSIC

Monday, April 10, 1989 at 8:00 p.m.

Monteregian Hills (1962) — Morley Calvert (b. 1928)
- Marche
- Chanson Mélancolique
- Valse Ridicule
- Danse Villageoise

Chris Gongos, horn
Tina Ross and Allan Gilliland, trumpets
Krista Jean, tuba
*Craig Brenan, trombone

From Chants d'Auvergne — Joseph Canteloube (1879-1957)
- Le Coveou
- Pastourelle
- Trois Bourrée

Sally McIntosh, soprano
Christine Wilson, oboe
Janis Lindberg, clarinet
Jacqueline Orr, piano

Les filles de Cadix — Leo Delibes (1836-1891)

Judy-Lynn Sawchuk, soprano
Jacqueline Orr, piano

Abendempfindung — Wolfgang Amadeus Mozart (1756-1791)
Als Luise die Briefe.....
Sweet Polly Oliver — Arr. Benjamin Britten
O, can ye sew cushions?
Oliver Cromwell

Judy-Lynn Sawchuk, soprano
Nancy Fischer, piano

Sonata for Double Bass and Piano (1949) — Paul Hindemith (1895-1963)
- Allegretto
- Molto adagio-Recitativ-Lied, Allegretto grazioso

Paul Polushin, double bass
Tim Hankewich, piano

Il pleure dans mon couer (Verlaine) — Frederick Delius (1862-1934)
Twilight Fancies (Bjornson)
Love's philosophy (Shelley)
I Hate Music! — Leonard Bernstein (b. 1918)
- Moderato
- Allegretto vivace
- Sostenuto
- Con brio
- Moderato, alla marcia

Carmen Wiart, soprano
Brenda Bodnar, piano

INTERMISSION

Convocation Hall, Old Arts Building

Variations sur un theme libre (1943) — Eugene Bozza (b. 1905)

Dale Green, horn
Janis Lindberg, clarinet
Christine Enns, flute
Christine Wilson, oboe
Diane Persson (Faculty), bassoon

Du bist die Ruh, Op. 59, No. 3 — Franz Schubert (1797-1828)
Rastlose Liebe, Op. 5, No. 1 — Franz Schubert (1797-1828)
From Twelve Poems of Emily Dickinson — Aaron Copland (b. 1900)
Nature, the gentlest mother,
There came a wind like a bugle
Heart, we will forget him
Why do they shut me out of heaven?

Darlene Schubert, soprano
Jacqueline Orr, piano

Schöne Wiege (Heine), Op. 24, No. 5 — Robert Schumann (1810-1856)
Stille Tränen (Kerner), Op. 35, No. 10 — Robert Schumann (1810-1856)
Heiss mich nicht reden (Goethe), Op. 98A, No. 9 — Robert Schumann (1810-1856)
(from Wilhelm Meister)
Il pleure dans mon coeur (Verlaine) — Claude Debussy (1862-1918)
Mandoline (Verlaine) — Claude Debussy (1862-1918)

Charlene Lehr, soprano
Brenda Bodnar, piano

Trio for Piano, Violin and Cello in C Minor, Op. 1, 3 (1793-94) — Ludwig van Beethoven (1770-1827)
Menuetto - Quasi allegro
Finale - Prestissimo

John Radosh, violin
*Mark Opgenorth, cello
Corey Hamm, piano

These performances are excerpts of the work and accomplishments of students in the X39 series (Vocal and Instrumental Chamber Music) for the second semester of the academic year 1988/89.

*Denotes not enrolled in the X39 series (extra-curricular activity).

In Recital

ROSEMARIE SIEVER, saxophone

assisted by

ROGER ADMIRAL, piano

and

MICHAEL KRYVENCHUK, alto trombone

assisted by

VIRGINIA GALE, piano

Tuesday, April 11, 1989 at 8:00 p.m.

Sonate (1939) I. Ruhig bewegt II. Lebhaft III. Sehr Langsam IV. Lebhaft	Paul Hindemith (1895-1963)
Aria (d'aprẽs Bach) (1936)	Eugene Bozza (b. 1905)
Caprice en Forme de Valse (1950)	Paul Bonneau (b. 1918)
Sonate, Op. 19 (1939) I. With vigor II. With tranquility III. With gaiety	Paul Creston (1906-1982)

INTERMISSION

Concerto for Trombone I. Adagio II. Allegro assai	Georg Christoph Wagensail (1715-1777)
Concerto for Alto Trombone (1762) I. Allegro II. Adagio III. Menuetto	Leopold Mozart (1719-1787)
Concerto for Alto Trombone (1769) I. Allegro moderato II. Andante III. Finale	Johann Georg Albrechtsberger (1736-1809)

Convocation Hall, Old Arts Building

Department of Music
University of Alberta

Department of Music
University of Alberta

In Recital

CHAMBER MUSIC

Wednesday, April 12, 1989 at 8:00 p.m.

3 Vocalises for Soprano Voice and Clarinet (1958) — Ralph Vaughan Williams (1872-1958)
- Prelude
- Scherzo
- Quasi Menuetto

Janet Tonin, soprano
David Hayman, clarinet

Miniature Suite for Clarinet and Viola (1968) — Gordon Jacob (b. 1895)
- March
- Berceuse
- Minuet and Trio
- Fugue

Andrew Bacon, viola
David Hayman, clarinet

Five Lyrics from T'ang Dynasty (1947) — John Beckwith (b. 1927)
(Translated from the Chinese by Witter Bynner)
- The Staircase of Jade
- The Limpid River
- The Inlaid Harp
- On a Rainy Night
- Parting at a Wine-shop

Janet Tonin, soprano
Elaine Dunbar, piano

PAUSE

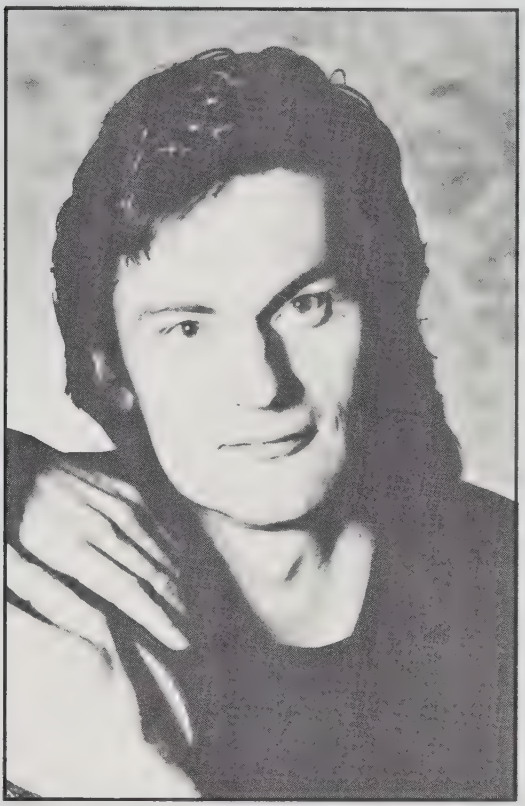
Three Trios from Op. 83 (1910) — Max Bruch (1838-1920)
- No. 1 Andante
- No. 7 Allegro vivace, ma non troppo
- No. 8 Moderato

Trio No. 7 in E Flat Major, (K. 498)
"Kiegelstatt Trio" (1786) — Wolfgang Amadeus Mozart (1756-1791)
- Andante
- Menuett
- Allegretto

Andrew Bacon, viola
David Hayman, clarinet
Elaine Dunbar, piano

Convocation Hall, Old Arts Building

Norbert Kraft



MEET THE MASTERS 88/89

Guitar Masterclass
Friday, April 14, 1989
1:00 - 4:00 p.m.
Convocation Hall, University of Alberta

NORBERT KRAFT, classical guitar

NORBERT KRAFT has established himself as one of the world's finest young guitarists, having recently won the top prize at the "Segovia International Guitar Competition" in Mallorca, Spain. Norbert Kraft, who was born in Austria, has been highly praised as an outstanding virtuoso, and in 1979 was the Grand Prize Winner of the National CBC Talent Festival. Mr. Kraft has been featured several times on CBC national television, and is also a frequent performer and host on CBC national radio. In the 1985-86 season, he made highly successful debuts in London and Paris, and performed in two prestigious series in Washington, D.C. as representative of Canada in the "Year of Canadian Music". In addition to his solo work, Norbert Kraft, in his own chamber ensemble, Kraft and Company, has delighted audiences across the country through his concert and radio performances.

Mr. Kraft's recordings include: **Fandango,** a recording with his wife, harpsichordist Bonnie Silver, and **Duets for Cello and Guitar** with cellist Ofra Hornoy and the renowned flutist Jeanne Baxtresser. In 1987 his most recent recording of two **Guitar Concertos** with the Winnipeg Symphony Orchestra, was released. In the 1987 88 season Mr. Kraft was the featured soloist at The International Guitar Festival in Toronto, appeared with major orchestras across Canada and the United States, and had concerts in England, Eastern Europe, and the Far East.

Norbert Kraft is a Professor of Guitar at the Faculty of Music, University of Toronto, is a member of the faculty and on the Board of Examiner at the Royal Conservatory of Music of Toronto; he has edited and compiled many musical publications, including the official Graded Repertoire Series for the Royal Conservatory.

Masterclass
Friday, April 14, 1989
1:00-4:00 p.m.
Convocation Hall, University of Alberta

Concert
Thursday, April 13, 1989,
8:00 p.m.
with Edmonton Symphony

Presented by Alberta College Conservatory of Music and University of Alberta Department of Music. For further information, please call Alberta College Conservatory of Music at 428-1851 or University of Alberta Department of Music at 432-3263.

All tickets $5.00 (available at door).

ALTA NOVA PIANO TRIO

with

Helmut Brauss, pianist
Norman Nelson, violinist
Tanya Prochazka, cellist

Sunday, April 16, 1989

8:00 p.m.

Convocation Hall,
Arts Building
University of Alberta

Program

Department of Music
University of Alberta

Programme

Trio for Piano, Violin and Violoncello, Op. 70, No. 1, in D-Major (1808)
(The "Ghost Trio")

Ludwig van Beethoven
(1770-1827)

Allegro vivace e con brio
Largo assai ed espressivo
Presto

Trio for Violin, Violoncello and Piano, No. 2, in D minor (1950)

Bohuslav Martinů
(1890-1959)

Allegro moderato
Andante
Allegro

Intermission

Trio for Piano, Violin, and Violoncello, Op.8 in B (1891)

Johann Brahms
(1833-1897)

Allegro con brio
SCHERZO - Allegro molto
Adagio
Allegro

Helmut Brauss

Helmut Brauss received his early music training in Europe. Inspired by mentors such as Elly Ney, Hans Ehlers and Edwin Fischer, he developed a deep affinity to the great European interpretive tradition. It naturally follows that he should devote himself especially to the music of Beethoven, Schumann and Brahms, although his repertoire ranges from baroque to contemporary composers, among whom Bartok is of growing significance to him. He has shown his extraordinary pianistic ability and stylistic versatility in more than 1500 recitals, chambermusic concerts, appearances as soloist with orchestras, and radio broadcasts throughout Central Europe, the British Isles, Scandinavia, U.S.A., Japan, Korea, China and Canada. He has seven recordings to his credit with works by Mozart, Beethoven, Schubert, Schumann, Brahms, Chopin, Pfitzner, Poulenc and Khatchaturian.

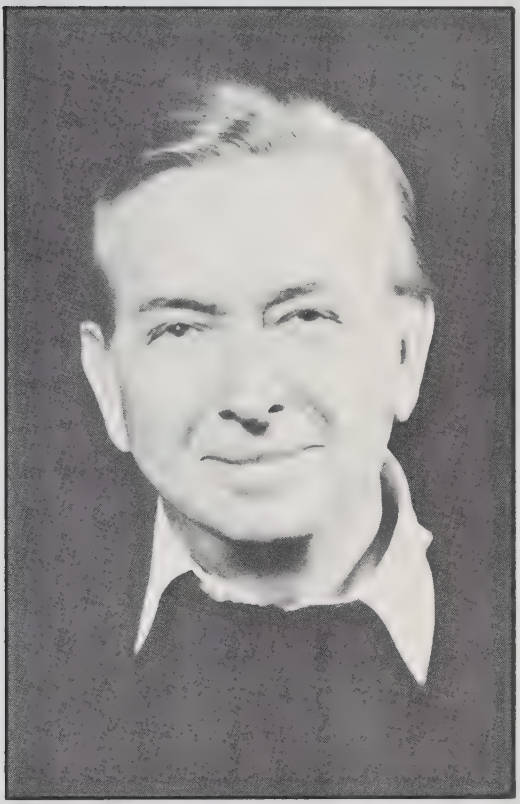
Norman Nelson

Born in Dublin, Ireland, Norman Nelson received his musical education in England. After studies at the Royal College of Music, London, he joined the London Philharmonic Orchestra. At the age of 24 he became the Assistant Concert Master of the London Symphony Orchestra and subsequently held the same position with the Royal Philharmonic and the BBC Symphony Orchestras. He was a founder member of London's Academy of St-Martin-in-the-Fields and recorded extensively with the group as soloist. In 1965 he came to Canada as Concertmaster of the Vancouver Symphony and in 1969 founded the Purcell String Quartet, leading this ensemble in performances throughout Canada and the U.S.A., as well as Europe and Russia. He has appeared as soloist with major symphony orchestras in Britain and Canada. In 1979 he was appointed Professor of Violin and Chamber Music at the University of Alberta, Edmonton and since then has performed throughout Europe, Japan, Hong Kong, and the Peoples Republic of China.

Tanya Prochazka

A native of Melbourne, Australia, Tanya Prochazka already at an early age, won the Australian Broadcasting Corporation's National Competition and subsequently appeared as soloist with the Melbourne and Sydney Symphony Orchestras. After further studies in France, she graduated from the Paris Conservatoire and moved to Vienna in 1974. She subsequently performed as a member of various chamber music groups throughout Europe and the Middle East, including appearances at Radio Programs in Austria, Switzerland, Germany, France and Holland. In 1978 she moved to London, England where she maintained a full performance schedule with chamber music ensembles, while teaching at the Royal Academy of Music and the Guildhall School of Music. Since her arrival in Edmonton in 1986, Tanya has become very active in various chambermusic groups in public performances and recordings for CBC, as well as performances as soloist with the Edmonton Symphony Orchestra.

Grant Johannesen



MEET THE

MASTERS

88/89

Piano Masterclass
Thursday, April 20, 1989
2:00 - 4:00 p.m.
Buchanan Hall, Alberta College

GRANT JOHANNESEN, piano

Harold Schonberg of The New York Times writes of American pianist GRANT JOHANNESEN, "One is apt to forget how strong a technician Mr. Johannesen is, because he so seldom engages in sheer display. He remains one of the finest of American pianists and is a superior musician. Few pianists give so satisfactory a recital."

In a career which spans forty years, Grant Johannesen has secured for himself international stature of the highest order. Continual engagements with the great American orchestras, together with annual appearances with distinguished European symphonic organizations and on the international recital circuit, frequent appearances in the world's prestigious summer festivals and extensive recording activities, have elicited the highest critical praise. In addition, Johannesen was chosen to be the only soloist on two tours each of the New York Philharmonic and the Cleveland Orchestra, which included the Soviet Union. These and many other tours abroad have prompted the United States State Depatment to comment again and again on the artist's superior abilities as a cultural ambassador of the United States.

Mr Johannesen was recently nominated to the rank of "Chevalier des Arts et Letters" by the French Government because of his substantial contribution in the area of the performance of French music. In addition to a consistently active performing career, Mr. Johannesen served as President of the Cleveland Institute of Music from 1975 through 1985.

Masterclass
Thursday, April 20, 1989
2:00 - 4:00 p.m.
Buchanan Hall, Alberta College

Performance
Friday & Saturday, April 21, 22, 1989
8:00 p.m.
with Edmonton Symphony

Presented by Alberta College Conservatory of Music and University of Alberta Department of Music. For further information, please call Alberta College Conservatory of Music at 428-1851 or University of Alberta Department of Music at 432-3263.

All tickets $5.00 (available at door).

Department of Music
University of Alberta

In Recital

MARLA ZAPACH, mezzo-soprano

and

DAVID DZURKO, baritone

assisted by

JANE O'DEA and BRENDA BODNAR, piano

Thursday, April 20, 1989 at 8:00 p.m.

Chants Populaires (1910) — Maurice Ravel (1972-1868)
- Chanson Espagnole
- Chanson Français
- Chanson Italienne
- Chanson Hebraique
- Chanson Ecossaise

Il Rimprovero — Gioacchino Rossini (1792-1868)
L'Invito
La Pastorella delle Alpi

From Faust — Charles Gounod (1818-1893)
Faites-lui mes aveux

Marla Zapach, mezzo-soprano
Jane O'Dea, piano

INTERMISSION

Convocation Hall, Old Arts Building

Ten Biblical Songs (1894) — Antonin Dvořák (1841-1904)

Darkness and thunderclouds
Lord, my shield
Hear, oh hear my prayer
Oh my shepherd is the Lord
Songs of gladness will I sing thee
Hear, oh Lord, my bitter cry
By the shore of the river Babylon
Oh, Lord, have mercy
Mine eyes will I to the hills lift up
Oh, sing unto the Lord a joyful song

From Die Zauberflöte (The Magic Flute) (1791) — Wolfgang Amadeus Mozart (1756-1791)

Der Vogelfänger
Ein Mädchen oder Weibchen

David Dzurko, baritone
Brenda Bodnar, piano

Bei Männern, welche Liebe fühlen

From Phantom of the Opera (1986) — Andrew Lloyd Webber (b. 1948)7

All I ask of you

Marla Zapach, mezzo soprano
David Dzurko, baritone
Jane O'Dea, piano

In Recital

JEFFREY BOWEN, pianist

and

DAVID DZURKO, pianist

Friday, April 21, 1989 at 8:00 p.m.

Sonata No. 17 in D Minor,
Op. 31, No. 2 "Tempest" (1801) — Ludwig van Beethoven (1770-1827)
- Largo/Allegro
- Adagio
- Allegro

Zwei Rhapsodien, Op. 79 (1879) — Johannes Brahms (1833-1897)
- No. 1 in b minor
- No. 2 in g minor

Jeffrey Bowen, pianist

INTERMISSION

Sonata No. 8 in C Minor,
Op. 13 "Pathétique" (1798) — Ludwig van Beethoven
- Grave/Allegro molto e con brio
- Adagio cantabile
- Rondo: Allegro

Consolation No. 3 in D flat major — Franz Liszt (1811-1886)

From Two Roumanian Dances, Op. 8 — Béla Bartók (1881-1945)
1. Allegro vivace

David Dzurko, pianist

Convocation Hall, Old Arts Building

Department of Music
University of Alberta

In Recital

GEOFFREY WHITTALL, percussion

Monday, April 24, 1989 at 8:00 p.m.

Suite for Solo Cello No. 3, BWV 1009	Johann Sebastian Bach (1685-1750)
Prélude	
Allemande	
Courante	
Sarabande	
Bourree I, Bourree II	
Gigue	
Two Night Pieces for Marimba (1988)	Sean Ferguson (b. 1962)
From English Suite	William Kraft (b. 1923)
Prelude	
Allemande	
Courante	
Bourree	
Gigue	

INTERMISSION

Two Sonatas	Domenico Scarlatti (1685-1757)
Minuet, Longo 82	Trans. Ervin
Allegro Moderato, Long 404	
Two Mexican Dances for Marimba (1977)	Gordon Stout

This recital is presented in partial fulfillment of the requirements for the Bachelor of Music degree for Mr. Whittall.

Convocation Hall, Old Arts Building

Department of Music
University of Alberta

Department of Music
University of Alberta

In Recital

JACK MURRAY, tenor

assisted by

JANE O'DEA, piano

Tuesday, April 25, 1989 at 8:00 p.m.

Adelaide, Op. 46 (1795) Ich liebe dich (1797) Der Kuss, Op. 128 (1822) Aus Goethes Faust, Op. 75, No. 3 (1809)	Ludwig van Beethoven (1770-1827)
Après un Rêve (1865) Aurore (1884)	Gabriel Fauré (1845-1924)
Extase (1874) Soupir (c. 1869) Chanson triste (1868)	Henri Duparc (1848-1933)

INTERMISSION

Convocation Hall, Old Arts Building

Mörike-Lieder (1888) — Hugo Wolf (1860-1903)

- Auf ein altes Bild
- Schlafendes Jesuskind
- Verborgenheit
- Der Gärtner
- Er ist's

Enfantines (Songs of the Nursery) (1868-1872) — Modest Moussorgsky (1839-1881)

- Tell me a story
- In the corner
- Prayer at bed-time

Ten Folk Songs of Canada (1972) — arr. Keith Bissell (b. 1912)

- Old Grandma
- The Old "Mayflower"

This recital is presented in partial fulfillment of the requirements for the Bachelor of Music degree for Mr. Murray.

In Recital

ANN MARIE NEUDORF, mezzo soprano

and

CARMEN DESCHENES-VALE, soprano

with

JANE O'DEA, piano

Thursday, April 27, 1989 at 8:00 p.m.

Bess of Bedlam (1683)	Henry Purcell (ca. 1659-1695)
Selections from Seven Poems by James Joyce (1929):	Ernest John Moeran (1894-1950)
i Strings in the Earth and Air	
iii Bright Cap	
iv The Pleasant Valley	
Feldeinsamkeit, Op. 86, No. 2 (1877-9)	Johannes Brahms (1833-1897)
Madchenlied, Op. 107, No. 5 (1886)	
Der Tod, das ist die kühle Nacht, Op. 96, No. 1 (1884)	
Wir Wandelten, Op. 96, No. 2 (1884)	
From the Messiah (1742)	George Frederic Handel (1685-1759)
Recitative: Behold, A Virgin Shall Conceive	
Air: O Thou That Tellest Good Tidings to Zion	

Ann Marie Neudorf, mezzo soprano

INTERMISSION

Convocation Hall, Old Arts Building

Department of Music
University of Alberta

Lamento (1883)
Extase (1874)
Chanson Triste (1868)

Henri Duparc
(1848-1933)

Liederkreis Song Cycle, Op. 39, Nos. 1-12 (1840)

1. In der Fremde
2. Intermezzo
3. Waldesgespräch
4. Die Stille
5. Mondnacht
6. Schöne Fremde
7. Auf einer Burg
8. In der Fremde
9. Wehmut
10. Zwielicht
11. Im Walde
12. Frühlingsnacht

Robert Schumann
(1810-1856)
Text: Joseph von Eichendorff

Carmen Deschenes-Vale, soprano

From Madame Butterfly - Scuoti Quella Fronda/
The Flower Duet (1904)

Butterfly: Carmen Deschenes-Vale
Suzuki: Ann Marie Neudorf

Giacomo Puccini
(1858-1924)

PRESS Release

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Edmonton
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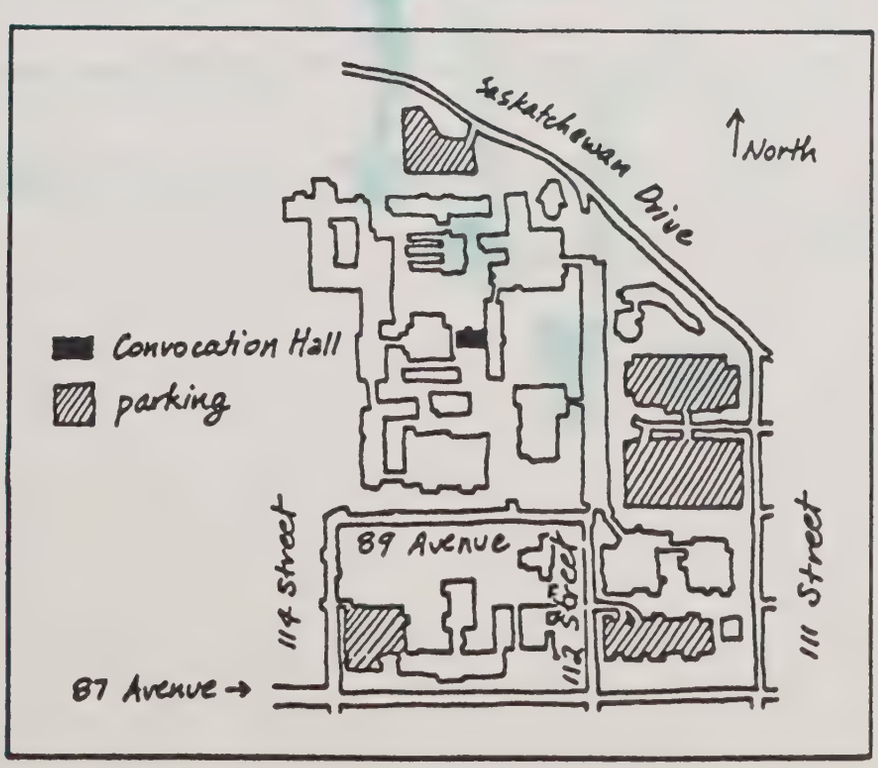
Department of Music
Faculty of Arts
3-82 Fine Arts Building, Telephone (403) 432-3263



Department of Music
University of Alberta

WORLD-MUSIC IS YOUR MUSIC!

"The "cultural pot-pourri" which is Canada....."

"Canada is a rich collage of cultural diversity....."

"Life in Alberta is enriched by its diverse cultural heritage....."

"Cultural diversity is maintained through the desire to assimilate various ethnic groups while maintaining their individuality and preserving their heritage....."

Canadians hear such statements daily. It is, in fact, a principle by which Canadians define themselves. Now this desire is given expression in the second of a series of annual **World-Music** concerts. Ethnic musicians from Edmonton and area have been invited to participate in an evening of ethnic music presented under the auspices of the Department of Music. The **World-Music** concerts honour **Moses Asch** and the **Asch** family on the occasion of their donation of the complete catalogue of **Folkways** recordings henceforth known as the **Moses and Frances Asch Collection. Moses Asch** was the founder of **Folkways Records**, the world's largest commercially available collection of folk and tribal music.

The objectives of the **World-Music** concert series are manifold. First, the commitment of the Department of Music to scholarly research in ethnomusicology - the study of ethnic musics - has been demonstrated through the appointment of a full-time member of faculty whose teaching and research responsibilities are dedicated to the furtherance of knowledge in the field. Second, the **World-Music** concert series will provide a forum for exposure of ethnic music to Edmonton and area audiences. Third, proceeds from ticket sales and donations from individuals will be dedicated solely to the cataloguing of the Folkways Collection which will be used in the pursuit of scholarly research in world-musics. Finally, as a result of the aforementioned, the knowledge-base of ethnic musics will be expanded and traditions preserved in concrete form; a legacy for the future.

Second Annual World-Music Concert

Saturday, April 29, 1989 at 8:00 p.m.

Convocation Hall, Arts Building

University of Alberta

Participants:

White Braid Society
Native dancers and drummers

Dnipro Chorus
Choral music of the Ukraine

Charles Davidson and Susan Brown
Shakuhachi and koto music of Japan

Tickets are available from:

The Department of Music, 3-82 Fine Arts Building, 492-3263.

All tickets: $5.00

Proceeds to further research through cataloguing of the Folkways Collection of recordings. Donations are welcome. Please contact the Department of Music for information.

In recognition of the Moses and Frances Asch Collection donation.

The Second Annual

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Honouring the donation of the
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PROGRAMME

White Braid Society

Introducing the White Braid Society presentation is Martha Campiou, a multifaceted individual. She is the President of the White Braid Society and was one of the founding members in 1975. She is a spokesman for native issues in Alberta, a fashion designer and a maker of jewelery. She also provides cultural presentations in schools throughout Edmonton and Northern Alberta.

Grand Entry

The audience is asked to stand as this is a prayer to the Creator, in the form of dancing and singing, that the performers and audience receive a deserving display.

Traditional

This is done by traditional dancers and is a form of respect to the Eagle feathers and animal/plant life that they wear.

Fancy Dance

This is a more contemporary dance that is fast moving and is usually done by the younger dancers as it demands a lot of energy.

Crow Hop

This dance is done to respect the bird life on this planet. Each dancer uses his/her own style.

Grass Dance

This is a very colourful dance done by a male which is also the most accurately stepped of all the dances.

History of the White Braid Society

The White Braid Society Dancers and Drummers was formed in June 1976 after a group of Indians, Metis, and non-status Indians met in council and decided to form a society to promote Native culture amongst Native people living in Edmonton. They also wished to create a better understanding of Native culture amongst non-Native people through the Traditional and Contemporary dances of the various Native peoples. Since its conception, the Society has enjoyed a high profile in the City of Edmonton and the surrounding area as a high calibre, international dance troupe.

The White Braid Society represented Canada overseas at the World Exhibition in Japan where they were very popular with audiences that sometimes numbered over 20,000. The Society performed in Ankarra, Turkey as Canada's first representatives at the International Children's Festival held by the Turkish Radio and Television. During a performance in England at the Festival of Drums, the Society was introduced to the Royal Family. They were well received at the Children's Festival in Norway where White Braid sent sketches done by Native children to the International Children's Museum. The White Braid Society has received an invitation to attend the Tour Operators Convention at Kannanaskis Lodge by Tourism Canada.

Wherever White Braid has performed they have left a profound impact on their audiences. The list includes schools, institutions, festivals, towns, cities, expositions..... the list continues to grow.

Charles Davidson, shakuhachi and Susan Brown, koto

Charles Davidson and Susan Brown studied shakuhashi and koto while living in Japan.

Kumoijishi

The first of two Honkyoku or Zen pieces, evokes a lion dog playing in the clouds.

Daiwagaku

Literally translated meaning "great peace and harmony". Although this is a comparatively modern piece, it uses very old techniques and resembles the earliest shakuhachi music.

Rokudan no Shirabe

Meaning six steps or variations, this work is one of the best known classical koto pieces. Rokudan dates from the Heian period of Japan (18th century) and is ascribed to Yatsuhashi Kengyo.

The shakuhachi is an end-blown vertical bamboo flute and was first played by Zen monks as part of their meditation. The koto is a sounding box of paulownia wood with thirteen strings and movable bridges.

INTERMISSION

The Dnipro Chorus of Edmonton

It is Meet and Just — mus. M. Verbycky (1815 - 1870)

This musical excerpt is taken from the Ukrainian Divine Liturgy (Mass) and is a prayer dedicated to the Blessed Virgin Mary. Its thematic quality is representative of Eastern Christian religious music and has the distinct transcendental quality associated with the Ukrainian Liturgy in particular.

The Hovering Fog — mus. M. Lysenko (1842 - 1912)

From the opera "The Drowned Maiden", Act I. Intertwining colourful themes of nature, Ukrainian folklore and examples of life's diversity, this is considered to be one of the best examples of Ukrainian Choral music.

Spring Ritual Song — mus. A. Vachnianyn (1841 - 1908)

Soloists: Lilea Wolanska, Olesia Talpash

From the opera "Kupalo", Act I. Set in 17th century Ukraine, the opera tells the story of a young woman whose fate is foreshadowed during the eve of the festival of Kupalo. According to Slavic mythology, Kupalo was the pagan god of earth and all which grows upon it. The festival was held to celebrate the beginning of harvest and the summer solstice. Special powers were believed to be possessed by herbs, trees, flowers and water during Kupalo. Act I depicts maidens casting wreaths upon a moonlit river in an attempt to predict their fate. Odarka, the daughter of a valiant kozak warrior, sings of her hopes for happiness with her beloved Stepan, as she casts her wreath.

A Girl's Lament — mus. A. Kos-Anatolsky (1909 - 1983)

Trio: Lilea Wolanska, Olesia Talpash, Johann Pelech-Mann

A young woman contemplates her life following the betrayal of her lover.

The Guelder-Rose — mus. P. Hajdamaka (b. 1907)

Soloist: Luba Bilash Assistant conductor: Orysia Olijnyk

A mother's tender love for her young son is expressed in her hopes for his future as he grows into manhood.

Village Scene — mus. J. Meitus (b. 1903)

From the opera "Stolen Happiness", Act II. Written in 1959, the opera is based on Ivan Franko's socio-psychological drama. This scene describes the village maidens playfully flirting with the young boys in the form of "kolomyjka" dance. Meitus skillfully uses idiomatic rhythmic and intervalic patterns to underline the humour and dance-like character of this scene.

The Crimson Rose **mus. I. Shamo** (1925 - 1982)

Female Chorus Dnipro

A love song.

Storm Above the Steppes **mus. H. Zhukovsky** (1913 - 1976)

From the opera "First Spring", Act II. Born in 1913, Zhukovsky is the author of many operas, oratorios, cantatas, ballets, symphonic works, song and film scores. Written in 1960, with libretto by V. Bahmet, the open theme is contemporary rural youth, its work, love and conflicts. The four voiced fugue paints a picture of a burning field of ripe grain set aflame by lightning.

A Zakarpathian Song **mus. G. Mayboroda** (b. 1913)

Soloists: Luba Bilash, Andrij Hladyshevsky

This operatic excerpt is a song of flirtation as the young men and women of the village gather in celebration.

The Dnipro Chorus of Edmonton

The Dnipro Chorus of Edmonton, Alberta was initially organized in 1953 as a male chorus by the late Roman Soltykevych. The purpose of the Chorus was and is to provide a way to present many aspects of Ukrainian culture and tradition to the Canadian people and to inspire Canadians of Ukrainian ancestry to maintain and be enriched by this culture.

The original choir toured Alberta extensively, performing at numerous festivals and concerts. In 1961 the choir won the Alberta College Shield for best male choir and in 1962, the Bulyea Trophy. The male chorus changed in 1971 to become a mixed chorus and as such was engaged in numerous tours of Alberta. In 1974 Dnipro Chorus and Cheremosh Dancers travelled to Spokane, Washington to perform together at the World Exposition. In 1974 the Dnipro Chorus was expanded to include dancers and orchestra. This group became known as the Dnipro Ensemble. The Ensemble performed in 1975 in Spokane.

In 1976 Maria Dytyniak became conductor and artistic director of Dnipro Ensemble. In 1976 the chorus performed at the Multicultural Festival of Choirs in Ottawa and in 1977 it released its fourth record album. In November 1978 Dnipro participated in a concert of Ukrainian symphonic music with the Edmonton Symphony Orchestra with Maestro Wolodymyr Kolesnyk conducting.

The year 1979 found the Ensemble touring Alberta and a grand tour of the South Pacific covering Australia, the Philippines, and Hawaii. In 1980 Dnipro helped Alberta celebrate its 75th Anniversary with a series of concerts through the province.

The performances of the Ukrainian operas *Kupalo* by A. Vacknianyn in 1981, and *Zaporozhets Beyond the Danube* by S. Hulak-Artemowsky in 1983, were a historic undertaking by The Dnipro Ensemble, and indeed the entire Edmonton community. The inspiration provided by these operas ensure the long-term involvement of Dnipro in the cultural life of Canada.

The year 1988 marked the world-wide celebration of the Ukrainian Millennium and the Dnipro Chorus was active in several concerts commemorating the Millennium. Dnipro's work in celebrating the Ukrainian Millennium culminated in June with the performance at the Northern Alberta Jubilee Auditorium of Marian Kouzan's, *The Neophytes,* an oratorio which was specifically commissioned for the celebration of the Millennium and is based upon Taras Shevchenko's prophetic poem of the same name. The performance has won critical acclaim for the Dnipro Chorus and was recorded and re-broadcast on the Canadian Television Network as a recent special. Currently negotiations are underway for a re-broadcast of the oratorio on a national basis on the CTV network at Christmas or Easter of this year and a subsequent release of a videocassette for public distribution.

The end of 1988 saw Dnipro touring in Vernon/Kamloops in November and ending in performances at Roy Thompson Hall in Toronto as well as a concert in Ottawa.

Plans for 1989 are being finalized for a tour of Alberta celebrating in part the 175th anniversary of the birth of Taras Shevchenko including a Grand Concert to be held on October 22, 1989 at the Northern Alberta Jubilee Auditorium.

Maria Dytyniak

Maria Dytyniak, conductor of the Dnipro Chorus, was born in Ukraine where she began her musical training. In Austria she continued her musical education and in 1958 received her teacher certification at the Toronto Royal Conservatory of Music under Edna Marie Hawkins of Montreal. Since 1959 she has been a member of the Alberta Registered Music Teachers' Association and in 1977 joined the Alberta Choral Directors' Association. She is founder and musical co-ordinator of the Edmonton female choral group *Merezhi*. For the past eight years president of Ukrainian Music Society of Alberta, whose activities include organizing (for the past ten years) the annual Ukrainian Choral Conductors Seminars. In 1975 Mrs. Dytyniak was awarded a certificate of merit by the City of Edmonton for her contribution to the field of Women in the Arts. In 1976 she became director of the Dnipro Ensemble. Her inspirational leadership of Dnipro and in the community was in full evidence at the symphonic performances of the Ukrainian operas *Kupalo* in 1981, *Zaporozhets Beyond the Danube* in 1983, and the *Neophytes* oratorio in 1988.

Chorus Members

Chorus Master
Maria Dytyniak

Assistant Conductor
Orysia Olijnyk

Accompanist
Irene Tarnawsky

First Sopranos
Marta Kukurba
Leona Laddish
Daria Markevych
Nadia Opyr
Lilea Wolanska
Gloria Zaharia
Chrissie Zaharia

Second Sopranos
Lida Boyko
Gloria Franchuk
Savelia Gorchynski
Katherine Luciw
Grazyna Rozycki
Vivian Samoil
Olha Savaryn
Irene Tarnawsky
Oksana Tarnawsky

First Altos
Luba Bilash
Shelley Lakusta
Olha Logvynenko
Lesia Moroz
Orysia Olijnyk
Florence Savitsky
Olesia Talpash

Second Altos
Terenia Ilkiw
Olha Lytwynec
Johann Mann
Lesia Petriw
Maria Slabyj
Maria Todoruk

First Tenors
Bohdan Olijnyk
Roman Petriw
Taras Zakordonski

Second Tenors
George Cernes
Osyp Melnyk
George Orescan
Dmytro Petriw
Taras Slabyj

Baritones
John Choloniwsky
Orest Gowda
Andrij Hladyshevsky
Andrew Prystajecky
Gord Stechishin
Bill Stetzenko
[Andrew Tarnawsky

Bass
Ehor Dytyniak
Emilian Groch
Peter Poohkay
Mykola Pritz
Raymond Pryma
Ostap Struk
Orest Yusypchuk

The Department of Music expresses sincere thanks to all participants in this evening's World-Music Concert for their generous donations of time and talent. Planning for the next World-Music Concert, scheduled for the winter of 1990, will commence immediately. Prospective participants are invited to contact Rick Williams, Administrative Officer, through the Department of Music.

Muzyka światowa
muzyka świata
tuttuging pandaiglig
musica del mundo
Alheims tónlist
WORLD MUSIC

Department of Music
University of Alberta

In Recital

DOROTHY LEONARD, soprano

and

JANE O'DEA, pianist

Sunday, April 30, 1989 at 5:00 p.m.

Music for Awhile Sweeter than Roses	Henry Purcell (1659-1695)
Tre Ariette, 1837-8 1. Il fervido desiderio 2. Dolente immagine di Fille mia 3. Vaga luna che inargenti	Vincenzo Bellini (1801-1835)
Ruhe, meine Seele, Op. 27, No. 1 (1894) Nacht, Op. 10, No. 3 (1885) Morgen, Op. 27, No. 4 (1894) Allerseelen, Op. 10, No. 8 (1885) Zueignung, Op. 10, No. 1 (1885)	Richard Strauss (1864-1949)

INTERMISSION

Abendempfindung (1787)	Wolfgang Amadeus Mozart (1756-1791)
Selections from Ariettes Oubliées (1903) 1. C'est L'Extase 2. Il Pleure dans mon Couer 3. L'Ombre des Arbres	Claude Debussy (1862-1918)
Smoke Gets in Your Eyes (1933)	Jerome Kern (1885-1945)

This recital is presented in partial fulfillment of the requirements for the Bachelor of Music degree for Ms. Leonard.

Convocation Hall, Old Arts Building

TEXTS AND TRANSLATIONS

Tre Ariette

Il fervido desiderio - The Fervent Desire

Quando verrà quel di	When will he come, tell me,
Che rivedere potrò	that I will be able to see him again,
Quel che l'amante cor tanto desia?	the one that my loving heart desires?
Quando verrà quel di	When will he come, tell me,
Che in sen t'accoglierò	so that to my breast I may receive you
Bella fiama d'amor,	Beautiful flame of love,
anima mia!	my soul!

Dolente immagine di Fille mia - Grieved image of my Fille

Dolente immagine di Fille mia,	Grieved image of my Fille,
Perchè sì squallida	Why do you sit so dreary beside me?
mi siedi accanto?	
Che piu desideri?	What more do you want?
Di rotto pianto	I pour copious tears
Io sul tuo cenere versai finor.	Upon your ashes thus far.
Temi che immemore	Are you afraid that, forgetful
de sacri giuri	Of sacred oaths, I might
Io possa accendermi	get excited by other flames?
ad altra face?	
Ombra di Fillide, riposa in pace;	Shade (doubts) of Fillide, rest in peace;
É inestinguibile l'antico ardor.	It is inextinguishable, the ancient ardor.

Vaga luna che inagenti - Wandering Moon that silvers

Vaga luna, che inargenti	Wandering moon, that silvers
Questi rive e questi fiori	these shores and these flowers
Ed inspiri agli elementi	and inspires in the elements
Il linguaggio dell'amor;	the language of love;
Testimonio or sei tu sola	Now you are the only witness
Del mio fervido desir	of my fervent desire
Ed a lei che m'innamora	And to her, with whom I'm in love
conta i palpiti e i sospir.	You might count the throbs and sighs.
Dille purche lontananza	By those (sighs and throbs), even at a distance
Il mio duol non può lenir:	my sorrow can't be allayed;
Che se nutro una speranza,	That if I nourish one hope,
Ella è sol nell'avvenir.	It is her only, in the future.
Dille purche giorno e sera	By those (throbs and sighs) even morning and evening
Conto l'ore del dolor,	I count the hours of grief,
Che una speme lusinghiere	That one ray of hope
Mi conforta nell'amor	comforts me in love.

Ruhe, emine Seele - Rest, my soul

Nicht ein Lüftchen regt sich leise,	Not a breeze is stirring,
Sanft entschlummert ruht der Hain;	Softly, slumbering lies the grove;
Durch der Blätter dunkle Hülle	Through the dark cover of foliage
Stielt sich lichter sonnenschein.	Steal the bright sunbeams,
Ruhe, ruhe, meine Seele,	Rest, rest, my sul,
Deine stürme gingen wild,	Your turmoil has been furious,
Hast getobt und hast gezittert,	You have raged and trembled,
Wie die Brandung, wenn sie schwillt!	Like the surf when it swells!
Diese zeitung sind gewaltig,	These times are turbulent
Bringen Herz und Hirn in NOT,	They cause distress to heart and mind.
Ruhe, ruhe, meine Seele,	Rest, rest, my soul,
Und vergiss was dich bedroht!	And forget what threatens you!

Nacht - Night

Aus dem Walde tritt die Nacht	Out of the forest comes the night,
Aus den Bäume schleicht sie Leise,	Quietly she moves in from behind the trees;
Schaut sich um in weitem Kreise,	She oversees all around her,--
Nun gib acht.	Beware now!
Aller Lichter dieser Welt,	All the lights of the world,
Alle Blumen, Alle Farben löscht sie aus,	All the flowers, all the colors, she extinguishes;
Und stielt die Garben weg vom Feld;	she steals the sheaves from the fields;
alles nimmt sie, was nur hold,	She takes everything that is lovely,
Nimmt vom Kupferdach des Doms,	From the copper dome of the cathedral
Weg das Gold.	She takes away its gold.
Ausgeplündert steht der Strauch,	The spray of flowers stands plundered
Rücke näher, Seel' an Seele;	Draw closer, soul to soul'
O die Nacht, mir bangt, sie stehle	O I am afraid the night will steal
Dich mir auch.	You, too, from me.

Morgen - Tomorrow

Und Morgen wird die Sonne wieder Scheinen,	And tomorrow the sun will shine again,
Und auf dem Wege, den Ich gehen werde,	And on the path that I will follow,
Wird uns, die Glücklichen, sie wieder einen	It shall again unite us, happy ones,
In mitten dieser Sonnenatmenden Erde...	Upon the sunbreathing earth...
Und zu dem Strand dem weiten, wogen blauen,	And to the wide shore, with its blue waves,
Werden wir still und langsam niedersteigen,	We will quietly and slowly descend,
Stumm werden wir uns in die Augenschauen,	Speechless, we shall look into each other's eyes,
Und auf uns sinkt des Glückes stummes Schweigen...	And upon us will descend the muted silence of happiness...

Allerseelen - All Souls' Day

Stell auf den Tisch die duftendedn Reseden,	Place on the table the fragment mignonettes,
Die letzten roten Astern trag' herbei,	Bring here the last of the red asters,
Und lass uns wieder von der Liebe reden,	And let us speak again of love,
Wie einst im Mai.	As long ago in May.
Gib mir die Hand das ich sie hiemlich drücke,	Give me the hand that I may secretly clasp it,
Und wenn man's sieht, mir ist es einerlei;	And if it is observed by others, I will not mind'
Gib mir nur einen deiner süssen Blicke,	Give me one of your sweet glances,
Wie einst im Mai.	As long ago in May.
Es blüht und duftet heut' auf jedem Grabe,	Today each grave is flowering and fragrant,
Ein Tag im Jahr ist ja den Toten frei,-	Once a year is All Souls' Day,--
Komm an mein Herz, dass ich dich wieder habe,	Come to my heart that I again may have you,
Wie einst im Mai.	As long ago in May

Zueignung - Devotion

Ja, du weisst es, teure Seele,	Ah, you know it, dear soul,
Das ich fern von dir mich quale,	That, far from you, I languish
Liebe macht die Herzen krank,	Love causes the heart to ache,--
Habe Dank!	To you my thanks!
Einst hielt ich der Freheit Zecher,	Once, drinking to freedom,
Hoch den Amethisten Becher	I raised the amethyst cup,
Und du segnetest den Trank	And you blessed the drink,--
Habe Dank!	To you my thanks!
Und beschworst darin die Bösen,	You exorcized the evil spirits in it,
Bis ich, was ich nie gewesen,	So that I, as never before,
Heiling, Heilig, ans Herz dir sank,	Cleansed and freed, sank upon your breast,
Habe Dank!	To you my thanks!

Abendempfindung - texts and translations unavailable

C'est l'extase - It is ecstasy

C'est l'extase langoureuse
C'est la fatigue amoureuse
C'est tous les frissons des bois
parmi l'etreinte des brises
C'est, vers les ramures grises
le choeur des petites voix.

It is the languorous ecstasy
It is the fatigue of love
It is all the quivers of the forest
through me, the embrace of the breezes,
It is, among the grey boughs,
the chorus of small voices.

O le frêle et frais mumure
cela gazouille et susure
cela resemble au cri doux
que l'herb agitée expire.

O the frail and fresh murmur,
that warbling and rustling
That resembles the sweet cry
that the restless grass breathes out.

Tu dirai sous l'eau qui vire
le roulissourd des cailloux
Cette âme qui se lamente
en cette plainte dormante
C'est la notre, n'est-ce pas
La miene, dis, et la tiene
dont s'exhale l'humble antiene
parce tiede soir, tout bas.

You will say, under the water
which turns the mute rolling pebbles
This soul which laments
this sleeping lamentation
It is ours, is it not?
It is mine, say it, and yours,
which breathes the humble anthem,
on this warm evening, very softly.

Il pleure dans mon coeur - It rains on my heart

Il pleure dans mon coeur
comme il pleut sur la ville
quelle est cette langueur
qui pènètre mon coeur.

It rains on my heart
as it rains on the city
What is this languor
which penetrates my heart

O bruit doux de la pluie
par terre et sur les toits
Pour un coeur qui s'ennuie
O le bruit de la pluie!
Il pleure sans raison
dans ce coeur qui s'é coeure

O the sweet din of the rain
through the earth and on the roofs
For a heart which is troubled
O the din of the rain!
Tears fall without reason
in this anguished heart

Quoi! Nulla trahison?
Ce deuil est sans raison?

What! No treachery?
This mourning is without reason?

C'est bien la pire peine
de ne savoir pour quoi,
sans amour et sans haine,
Mon coeur a tant de peine

It is easily the worst grief,
not understanding why,
without love and without hate,
My heart feels so much pain.

L'ombre des Arbres - The Shadow of Trees

L'ombre des arbres
dans la rivière embrumée
meurt comme de la fumée
tan dis qu'en l'air,
parmi les ramures ré-elles
se plaignent les tourterelles
combien, O voyageur,
ce paysage blême,
te mira blême toi même
et que tristes pleuraient--
dans les hautes feuillées
tes espérances noyées

The shadows of trees
on the hazy river
die like the smoke,
Meanwhile in the air,
in the very boughs,
the turtledoves moan.
How much, O traveller,
this pale landscape
mirrors your own pale self,
and what sad cries they are,
in the high leaves,
your drowned hopes.

Department of Music
University of Alberta

In Recital

JENNIFER BUSTIN, violin

assisted by

ROGER ADMIRAL, piano

Monday, May 1, 1989 at 5:00 p.m.

Sonata for Piano and Violin, Op. 12, No. 1 (1798) — Ludwig van Beethoven (1770-1827)
- Allegro con brio
- Tema con Variazioni
- Rondo
- Allegro

Sonata for Piano and Violin in G Major, Op. 77 (1879) — Johannes Brahms (1833-1897)
- Vivace ma non troppo
- Adagio
- Allegro molto moderato

Convocation Hall, Old Arts Building

Department of Music
University of Alberta

In Recital

DUANE PAULSON, trumpet

assisted by

TRICIA EDWARDS, organ and piano

Wednesday, May 3, 1989 at 8:00 p.m.

Sonata in D major for Trumpet and Strings — Henry Purcell (1659-1695)
- I Pomposo
- II Adagio
- III Presto

Trumpet Concerto in D Major — Giuseppe Torelli (1658-1709)
- I Allegro
- II Adagio: Presto: Adagio
- III Allegro

SHORT BREAK

Prayer of Saint Gregory (1952) — Alan Hovhaness (b. 1911)

SHORT BREAK

Trumpet Concerto in A flat Major (1949) — Alexander Arutunian (b. 1920)

Convocation Hall, Old Arts Building

Department of Music
University of Alberta

In Recital

GLYNIS ALLEYNE, flute

assisted by

HELEN STUART, piano

Sunday, May 14, 1989 at 8:00 p.m.

Poem for Flute and Piano (1919) — Charles T. Griffes (1884-1920)

Sonata No. VI in E Major, BMV 1035 — Johann Sebastian Bach (1685-1750)
- Adagio ma non tanto
- Allegro
- Siciliano
- Allegro assai

INTERMISSION

Airborne (1988) — Johwanna Alleyne (b. 1970)
- On A Night Cloud
- On A Kite Tail
- In A Billowed Sail
- In A Riverie

Johwanna Alleyne, guitar

Sonata in A Major for Flute and Piano (1886) — César Franck (1822-1890)
1. Allegretto ben moderato
2. Allegro
3. Recitativo - Fantasia
4. Allegretto poco mosso

Convocation Hall, Old Arts Building